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The Thirty and Seventy

SINCE 1836, and more intensively since 1907, when the Music Educators National Conference was organized at Keokuk, Iowa, leaders in our field have striven to establish and maintain music teaching in the schools as one of the fundamentals of education. The efforts have been successful. Music "arrived" in educational recognition some time ago—perhaps long before many of us were aware what had happened. At any rate, music is included in the educational program—and this means general acceptance of music teachers as educators. With this recognition and acceptance there is concomitant responsibility. Music educators are called upon to deliver the goods. And, up to now, we believe most thoughtful persons will agree that the goods have been delivered in commendable degree and quality. Any challenge to this statement can be met by the records — of Music Educators National Conference, National Education Association, and currently of the United States Office of Education and other Government agencies.

But tomorrow will be another day, and tomorrow's record will be another matter.

Let us look at some of the facts. The music education profession has been created and raised to a high standing in approximately 100 years—but perhaps 85 per cent of the growth and achievements has been in a period of little more than a quarter-century. Today nearly 50,000 persons are enlisted under the banner of this profession—but less than 30 per cent of the 50,000 have evidenced either consciousness or conscience in this connection—if we are to judge by the membership records of the professional organization.

It is true that the present position of the music educator in his dignified and worthy post as a community servant—as an exponent of one of the essential factors in education and life—was established by a relatively small group of persons in ratio to the total number of men and women whose livelihood is now gained in this field. In checking over this 30 per cent we miss the names of very, very few who were teaching music in the schools fifteen years ago. Most of the 70 per cent who have made little or no contribution, but have accepted their professional status as a gift to which their talents entitle them, have come into the field more recently. It is only fair that the 70 per cent be given opportunity to shoulder a share of the responsibility—and the cost—for the maintenance of the institution which has afforded them professional and economic stature and stability.

While we are being frank and honest, let us admit that there are many music educators who really do not know very much about the Music Educators

National Conference. Like many another institution which has become a fixture in our national life, the Conference is taken for granted—too often by persons who are members. We should not be too critical, therefore, of the music educators who have never held membership. Not only do these people lack information regarding the functions, the service and the influence of the Conference, but they also fail to sense any personal relationship to or responsibility for the organization.

If a non-member music educator who is informed regarding the Conference fails to accept his share of the responsibility in carrying on its work, that is his fault. But if he does not know the facts, or is not impressed by the things the Conference is doing—things that are actually benefitting him and his profession—then it is, in part at least, our fault.

The Executive Committee and Board of Directors believe that one of the greatest services the Conference can perform at this time is that of substantially increasing its membership through a campaign of information. It is not the desire merely to enlist members, willy-nilly, but rather to secure membership support from all whose professional interests and source of livelihood lie in the music education field—and to do so by informing them of the facts—including the past and current history of the organization which represents them and their profession. In order that this campaign may achieve success, the National Membership Committee is arranging to supply, in simple form, material which will tell the whole story of M.E.N.C.—the story of its inception and development and its present position as a factor in the educational, social, and cultural structure of the United States—and, indeed, the Western Hemisphere, if not the World.

Certain of this information will be published in the Music Educators Journal, and much of it also will be prepared for distribution by mail and otherwise. All officers of the Conference and its auxiliary and affiliate units, as well as all members of official groups, will have opportunity to assist in the dissemination of this information and in the extension of membership invitations to all music educators not now enrolled.

Never before have the needs and opportunities in the field of music education been so great from the standpoint of the organization as a whole, or from the viewpoint of the individual music educator, particularly as concerns his present and future professional status, educationally and economically.

Maximum power is required to meet the challenges. We need the missing 70 per cent!



VINCENT A. HIDEN



HAZEL B. NOHAVEC



WAYNE S. HERTZ

What's Ahead for Music Educators?

This symposium introduces the new presidents elected for the 1943-45 biennium at the six M.E.N.C. Division meetings held last spring. The discerning and forthright statements indicate the strong and inspiring leadership which the respective Divisions have chosen for this crucial period.

As 1943 begins its last phase, school music people are watching the scene realistically, with one eye on the war and the other on music and the prescience that a new world is at hand. Here are some coming developments now visible to the farsighted.

(1) Greater industrial preparation for an epoch of light metals and plastics, with all its exciting implications.

(2) The fulfillment of the dream of centuries in civil aviation.

(3) The return of millions of workers, demanding jobs, not begging them.

(4) Shorter working days and wider distribution of labor, leading to more leisure time for multitudes of people.

(5) A whole world more local than any of our states were in the horse and buggy era of "only yesterday." Sixty hours from where you are to any point on the globe! The implications are apparent and astounding.

(6) The impact of the opinions and conclusions of an enormous "grand army" of well-educated, experienced, and realistic youth upon our present customs and traditions.

(7) All these and a more vivid democracy, too.

All formal education, including music, stands squarely in the path of swift and irresistible change. Music, we have said, is the language of the emotions. It will be greatly exercised in the next few years, either worthily or otherwise. How able, how wise, how *acceptable* will our leadership prove to be? The challenge is a noteworthy one.

—ALFRED SPOUSE

ALFRED SPOUSE, President of the Eastern Music Educators Conference, was born in England and brought to this country in infancy by his parents. After graduation from high school in Saginaw, Michigan, where his father was a Baptist minister, he took up the study of voice. After three seasons with Sam J. Bennett's

"Old Homestead Quartette" in Chautauqua work, Mr. Spouse determined to make the study and teaching of voice his life work. His teachers included Parmeter in Detroit, Friernood in Indianapolis, Bower and Osborne in Binghamton, N. Y., Adelin Fermin and Frederick Haywood at the Eastman School in Rochester, N. Y. It was at the suggestion of Hollis Dann, with whom he studied at Cornell, that Mr. Spouse entered the public-school music field. His first position was that of head of high-school music at the Binghamton Central High School in 1919. The following year he was called to the Rochester public schools by Director of Music Charles H. Miller and has remained there ever since, succeeding Mr. Miller to the directorship in 1938. Mr. Spouse is the author of many magazine articles on voice training, coauthor of *Art Songs* (Ditson), and has taught in summer sessions at Cornell University, the Juilliard School of Music, the University of Cincinnati, the University of Western Ontario, and on the public-school music faculty of the Eastman School of Music. He has served the M.E.N.C. previously as member and chairman of the Vocal Affairs Committee and is a member of the American Academy of Teachers of Singing. Since 1921, when he began experimenting with the new class procedure in voice as introduced by Haywood, Mr. Spouse has lectured and demonstrated extensively on this subject.

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DURING THE NEXT few years, music education will face a hazardous time. Not only have the ranks of the music teachers already been depleted, but all indications point to further depletion. Added to this problem is the fact that practically no men are being trained to teach music during the war years, while at the same time fewer women are taking such training.

If we are to face the future honestly, we must awaken to the fact that the period of reconstruction to come will need most careful planning, in music education as in every other field. How are we who are still teaching, carrying on with our music program? What are we doing to help our situation? Are we trying to encourage those teachers who have taken no active part in developing music education in the past to join in supporting the many advances already made?

What plans may now be made for the rehabilitation of our teachers when the war is over? Are we keeping contact with those who have left teaching for the armed



MAX S. NOAH



GRACIA BOYLE



ALFRED SPOUSE

forces or other war work? Are we serving as an inspiration to them so that they will want to come back to their profession? Will our leadership during wartime prove to be worthy of the sacrifice so many men and women are making?

Surely now is the time for greater participation in and support of the program of Music Education.

—WAYNE S. HERTZ

WAYNE S. HERTZ, President of the Northwest Music Educators Conference, is a native of Illinois. He attended Northwestern University, where he earned his B.Mus.Ed. degree in 1932, his M. Mus. in 1938. He is a member of Phi Mu Alpha Sinfonia, Alpha Kappa Lambda, and Pi Kappa Lambda. From 1933 to 1938 he supervised vocal music in the West Aurora (Ill.) Public Schools, after which he took his present position as head of the Music Department, Central Washington College of Education, Ellensburg, Washington. Mr. Hertz has held the following electoral offices in the field of music education: president, Illinois School Vocal Association, 1936-38; chairman, Region One, National School Music Competition-Festivals, 1941; executive secretary, Central Washington School Music Association, 1938-43; and education advisor, Washington State Music Federation, 1942-43.

NOT LONG AGO I had the privilege of visiting Great Lakes Naval Training Station, where I heard the hearty and enthusiastic singing of sixteen hundred sailors assembled in Ross Auditorium. One felt here the unity of spirit and strength of purpose which distinguish our fighting men.

In June I attended the Delegate Assembly of the National Education Association and participated in the deliberations of that important body. At the final session, Willis Sutton of Atlanta, Georgia, gave an inspiring address on the obligations of educators in these critical times. Retiring President Flora asked the delegates to close the Assembly by singing *America*. They sang all three verses, in parts, with a beauty and spiritual quality I have never heard before—a choral response to the stirring message of Dr. Sutton, which told more eloquently than words could have done that everyone in the auditorium that evening pledged himself to work diligently and faithfully to win the war and the peace.

Music is an expression of human experience; it has signal qualities for unifying individuals and exalting the spirit. With the world in a period of flux, we have an excellent opportunity to reevaluate our music-education program. We have a definite responsibility now to vitalize our students' musical experiences and to bring music to all the students in our schools, so that when

the history of this Second World War is written and the contributions of education are counted and weighed, music educators will have every reason to be proud of the significant part they played in the total war effort and in preparation for peace.

—VINCENT A. HIDEN

VINCENT A. HIDEN, President of the California-Western Music Educators Conference, was born in Ishpeming, Michigan, in 1904, has been a Westerner since grammar-school days, which he spent in Oakland and San Francisco. His high-school and college years were spent in the State of Washington, the latter at the State College. His father, a Lutheran minister, won distinction as a good preacher and musician, for he played the cello, violin, flute, piano, organ, and guitar, and organized church choirs. His mother plays the piano and sings. Despite this musical background, Mr. Hiden started his college career as a student of engineering, but most of his time, he says, was spent in the music department, and in his Junior year he switched to music education. He played cello in the college string quartet, clarinet and saxophone in the band, cello in the orchestra, and traveled with the glee clubs. After three years as assistant instructor in the college music department, he taught music in high school for two years (1926-28). From 1928 to 1935 he was supervisor of instrumental music in the public schools of Olympia, Washington, during which period he served on the Board of Directors of the M.E.N.C., representing the Northwest Conference. Mr. Hiden went to Oakland, California, in 1935, where he now teaches in the Technical High School. His graduate work has been done at the State College of Washington, where he received his M.A., the University of California, the National Music Camp, and Northwestern University. A past-president of the Bay District of California-Western, Mr. Hiden was first vice-president of California-Western for 1941-43. He has served on many Conference committees and was organizer and manager of the 1941 C.W.M.E.C. orchestra. In addition to holding the current presidency of California-Western, Mr. Hiden is serving his second year as president of the Oakland Teachers Association.

MUSIC IS HELPING WIN THE WAR—but is it going to help win the peace? Let us look at the situation as it is. Hundreds of music teachers, particularly in the South, have left the vocation to help in the war effort. In some states—even some northern states—there are not enough student players of stringed instruments to form small ensembles. Band instruments have been laid away to be used again when some band leader comes along to create a desire to play them. Unison singing of patriotic and other songs to help keep up the morale are being used, but very little effort is being put forth to teach any fundamentals to the beginners of music. Music books provided by the state have been laid aside on the shelf for lack of knowing how to use them. Schools that have had a strong music program in the past are fighting with all the forces they can muster to keep the program going. Some are succeeding up to the present time, but many have given up. As always happens in times of stress, not a few educators and school board members still consider music as a frill, a side issue, not necessary

in the education of the child; thus they leave music out of the budget, to be picked up again when times get better.

What are we going to do about it? Many theories have been suggested—but theories won't do the job. Nothing but good, hard thinking and twenty-four-hour-a-day application of the music facilities available will maintain the fundamentals of all music so vital to the future building of the next generation. Poor teaching is little better than no teaching at all. Those students who have decided to stay on in the music profession at this time, should be encouraged to make a thorough study of all fields of music education, and to be willing to go into any community and coordinate the music program with that of the educational program of the school and community—to help make music so vital that not a child or an adult in that community can be satisfied without singing or playing, or listening to some kind of music in concert or over the radio.

Millions of people in the United States are not yet music conscious—they may have been "exposed" to well-meaning demonstrations of the "music for every child—every child for music" theory, but for some reason proved to be immune. We have a tremendous task ahead of us, despite the fact we have already made so much progress and are considered to be on the way to becoming the music center of the world. We are laboring under handicaps common to the wartime demands on manpower and time and money. But we are girding our loins to carry on so that when peace comes we will not only have maintained all gains and all beach-heads established during the war, but further, will be in a position to help make music serve to its full power as a vital force in the new era to which we confidently look forward.

—MAX S. NOAH

MAX NOAH, President of the Southern Music Educators Conference, is a native of Waterloo, Iowa. He received his B.A. from Iowa State Teachers College, his M.A. from Teachers College, Columbia University. He was choir director in several Waterloo churches and played cello in the State Teachers College Orchestra and on the Chautauqua and Lyceum circuits in 1925-26. Later, as head of the Department of Music of Guilford College, North Carolina, he organized the Guilford College A Cappella Choir, directed the State Chorus, the Guilford County Elementary Music Festival, the Greensboro Male Chorus, and numerous church choirs, and in addition made personal appearances as bass soloist in oratorios and recitals.

After eight years at Guilford College, Mr. Noah took the position he now holds as head of the Department of Music at Georgia State College for Women, Milledgeville. He assisted in the organization of the Georgia Music Education Association, sponsor of the Georgia High-School Music Festival.

Prior to his election as president of the Southern Music Educators Conference, Mr. Noah served the S.M.E.C. as chairman and organizer of the All-Southern Chorus (1941). He has been vocal judge in several state music contests, is publisher of the *Music News of Georgia*, official music education magazine for the state of Georgia, and holds the office of executive secretary of G.M.E.A.

THE ECONOMIC AND STRATEGIC importance of the North Central states has been pointed out repeatedly. That this area possesses the strength necessary for leadership has been demonstrated. Our past success has been made possible by the functioning of several well-defined factors which have been at work educationally as well as commercially. As music educators of the North Central Division, let us take an inventory of these factors, so that we may keep them at work.

A Unity of Action. Every music educator is professionally and patriotically bound to maximum participation.

A Realization of Present Needs. We no longer can proceed along routine lines of ten or even five years ago.

We must utilize the investigations made in other fields and make a thorough search in music education. It is wisdom to recognize facts.

A Vision of Future Accomplishments. With the accelerated tempo of communications, travel, and industry, as well as of all other phases of living, education must either get in step or be lost in the dust of the multitudes passing by us. This rapid tempo not only has shortened the time required for attaining specified goals, but has increased immeasurably the scope of the demands made upon music.

Our thinking, our musical ability, our teaching ability, and our leadership are demanded by our profession and the people of our country. Let us, the music educators of the North Central Division, meet this demand by recognizing and assuming our responsibility.

—HAZEL B. NOHAVEC

HAZEL B. NOHAVEC, President of the North Central Music Educators Conference, was graduated in 1924 from the University of Nebraska, where she majored in English and history, minored in music, and earned her first degree. In 1927 she earned a B.A. at Nebraska State Teachers College, majoring in music education and minoring in English. She won her M.A. in music education at Claremont College, California, in 1929, her Mus.D. at MacPhail School of Music, Minneapolis, Minn., in 1938, and her Ph.D. at the University of Minnesota in 1943. In each of the last three instances, her minor subject was psychology. Her doctor's thesis was on "An Ability Pattern for Music-Education Students." In addition to her formal education, Mrs. Nohavec studied voice in Paris with Lapierre, in 1931. Her teaching experience has included the positions of supervisor of elementary-school music at Lincoln, Nebraska; assistant professor in the Fine Arts College, University of Nebraska; supervisor of music in the public schools at Claremont, California; and head of the Music Education Department and Major Adviser at the University of Minnesota—her present posts. Mrs. Nohavec is the author of *Normal Music Methods* (Universal Publishing Company); two volumes of *Composing Your Own Music* (Paul A. Schmitt); numerous vocal selections and operettas. She is a life member of the M.E.N.C., and has been an active worker in the organization since her first year in the music education field.

AS MUSIC EDUCATORS our biggest task and privilege is to help release the child's personality through contact with great music and to help develop inner discipline through the performance of great music. In carrying out these aims to their broadest potentialities, we may participate in the larger task and rarer privilege of teaching the child how to be a free human being. To quote James L. Mursell: "Teaching of music means making the whole teaching and learning of the art rich with the human values of freedom." Such teaching cannot be limited by class, race, nationality, or creed. In music we find a perfect medium to teach world-mindedness, for embodied in the intelligent teaching or study of music are the keen discipline which we must have to be worthy of freedom and the feeling of kinship with many peoples, which must be the ideal in a world grown smaller. Our Conference leaders have challenged us with these ideas. May we make every effort to follow through.

—GRATIA BOYLE

GRATIA BOYLE, President of the Southwestern Music Educators Conference, was born in Wichita, Kansas, where she received her elementary and high-school education. She was graduated from Northwestern University in 1924, with a B.S. degree in music, earned her public-school music certificate at Friends University in Wichita, and did graduate work at Columbia and Northwestern. She has been a member of the M.E.N.C. since the first sectional meeting of the Southwestern Conference, held in Tulsa in 1927, and has missed only one meeting of the Southwestern since that time. The year 1927 also marks the beginning of Miss Boyle's teaching at Wichita High School East. In addition to her regular duties, she has for twelve summers directed music and taught religious education courses in summer camps sponsored by the Y.W.C.A., the Y.M.C.A., and the International Council of Religious Education. Miss Boyle rates as her biggest musical project the presentation of a musical panorama of the history of Kansas, *The Children of the South Wind*, at the Wichita conference in 1941. Prior to becoming president of Southwestern, Miss Boyle held the offices of secretary (1937-39) and second vice-president (1941-43).

The Postwar School Music Program and the Community

P. C. CONN

THE TREMENDOUS CAMPAIGN being carried on by private organizations, in addition to the various governmental agencies, to highlight the place of music in the war effort is bound to affect the future of music in the United States. Never before in our history have we had so united an effort to keep music before the masses of the people.

Fortunately, a large portion of the music being performed is of such a type that listening standards are not, on the whole, lowered. In both active and passive participation (performing and listening) I believe we find substantial evidence of a continued growth in the general appreciation of good music. A glance at the program of an average Army band reveals titles of selections that were performed a few years ago only by our symphony orchestras and a few of our outstanding university and high-school bands. Examine the record library files at any U.S.O. club and you will find that the records requested by our soldiers, sailors, and marines are made up of as many so-called classical as of popular tunes. Consult any record dealer and he will tell you that his sales are approximately 50-50 as concerns classical and popular records. More and more radio time is being given to larger groups performing the best type of music in all classifications.

The result of all of this is that the average audience is, in increasing degree, demanding good music—well performed. We are not developing a “high-brow” audience in the stuffy sense of the word, but we are developing a nation-wide audience that expects *any* music to which it listens to be attractively presented and well played or sung. Cheap music and unprofessional performances are not interesting to the American people.

The student who is planning to enter the music teaching profession, or the teacher who is now engaged in directing a school chorus, orchestra, or band, had best study these present-day trends which indicate what we may expect as our music of tomorrow.

Two major factors directly affecting the school music of the postwar period are: (1) The music of the armed forces; (2) music in radio. There are others, but we shall consider only these two here.

The writer recently visited an Army camp and while there attended a broadcast by the camp band. This was a thirty-minute concert program released only through a small local station. The attention to detail given this program by announcer, director, and members of the band was worthy, however, of a transcontinental hookup. Opening their program with the song of their branch of the service, the band then played an overture and a symphonic march. While the announcer was making his remarks, the members of the band rapidly changed instruments and positions to form an ensemble of six violins, one viola, one cello, string bass, two flutes, two clarinets, two horns, and piano. This group first played an arrangement by one of its members of a popular Cole

Porter tune, then presented its concertmaster as soloist while they furnished the accompaniment. Quickly changing back to their band instruments they concluded their broadcast with a stirring military march. On the following day at another Army camp nearby, the writer listened to a rehearsal of another band for two hours. The first hour was spent in rehearsing two movements of a symphony. At the conclusion of the hour the members of the band put away their instruments and spent the next hour working as a male chorus on TTBB arrangements.

The director of this latter group is a former high-school band director from the Midwest. I was quite interested in his remarks about his Army band experience. He said: “Before the war I thought I had a good basis of knowledge for high-school work, and, as my groups were first division winners in the festivals, it did not occur to me that I was not doing a good job. After working with my Army band I am beginning to see possibilities that had not occurred to me before. I was really only getting about half out of my groups that they were capable of giving. When the war is over I am going home and dedicate my band and orchestra to my community—not just as educational organizations that will periodically expose the student body and community to good music, but also as recreational and entertainment groups. The music will be of a better quality than it was. Far too much formality of performance has prevailed in the past. My band and orchestra are going to be the most popular *entertainment* as well as educational factors in my town.”

There was no question in this director's mind of lowering standards or of putting on “jam sessions.” He has just begun to grasp the practically unlimited possibilities of the school band and orchestra. The diversified presentations of our better Army bands, plus the excellent daily radio presentations by large orchestras, are pointing the way to the highest type of amateur musical performance by *setting a standard and furnishing a pattern*. Never before has the school music program faced such stiff competition from the professional ranks as today. Not for gate receipts—but for the respect and appreciation of the people who pay the bills. Because of the wide distribution of good recordings, plus the daily radio programs, the audience of every-day “common people” is the most discriminating we have ever had. As a result, the school director is going to have to approach as nearly as possible professional ideals and standards in all his presentations.

The former school music teacher who is now in an Army band is going to return, at the conclusion of the war, with a better knowledge of repertoire, arranging for special groups and effects, broadcasting technique, and of presentation possibilities than ever before. The student who is entering the field had best augment his formal schooling with similar experiences.

With the call to arms following Pearl Harbor every community took inventory of its resources to aid in selling bonds, maintaining morale and entertaining soldiers. The school music groups have made a splendid record. But, unfortunately, in many instances the school organizations were passed over because their repertoires were unsuited for general *entertainment* purposes. Too often our school music has been offered to the public as educational *and* entertaining—90 per cent educational and 10 per cent entertaining. The keynote to the music education program has been, "To provide every child with a worthwhile musical experience." It seems that our idea of "worthwhile" may have been at variance with the opinions of many of the taxpayers. Not long ago I attended a bond selling rally that started out with a bang. The high-school mixed chorus was introduced and received a big hand from the audience. The director then announced the group's first number would be *Ave Maria*—and the meeting quietly died. Seen from a distance this mistake is readily apparent, but I wonder if all of us give the proper attention to the selection of program materials that fit the spirit of the occasion. This is one thing the director returning from the Army has learned to do, because often Army audiences are brutally frank in making known their wants, likes and dislikes.

School music groups must, in the future, fit themselves into the community life. Inasmuch as they are tax supported, they should consider themselves as service institutions for community-wide affairs. Justifiable requests for school music groups to appear at such events should be met willingly and a program compiled to fit

the spirit of each occasion. Too often in the past the school director has "missed the boat" and lost an excellent opportunity to further sell the community on the school music program, simply because of a poor choice of program material. The director who has been in the Service is not likely to make this mistake.

In many communities which have long had large high-school choruses, orchestras, or bands there has been no organized follow-up program for the graduates of these organizations. The director with Army experience of working with adults is going to be quick to grasp the possibilities of this pool of trained musicians. Contributing also to the development of community musical organizations is the formation of industrial music groups now prevalent in our war plants as a "morale" measure. With a return to normal living many of these musicians will be open to suggestions for formation of community choruses, orchestras, and bands. This expansion may well become one of the greatest contributing factors toward postwar music life. What does this mean to the school music man? Either coöperation or competition! By taking a leading part in the formation of community groups the school director can gain additional support for the school program, afford himself the opportunity of working with adult musical organizations, and, last but not least, in many cases augment his income.

Of course, we must look for certain changes in the school music program. Nevertheless, the possibilities in this field, and in the community at large, are going to offer greater opportunity and challenge in the postwar period than ever before.

GEORGE LEROY LINDSAY

ONE of our most distinguished music educators, a beloved friend and co-worker, has left us. George Lindsay died suddenly on August 25 while taking a short vacation from his duties as director of music in the Philadelphia Public Schools. Although he had not been well for a number of months, he had refused an extended leave for rest and recuperation, believing that in these difficult times he should not be long away from his office. And thus it was that none except members of his family and a very few intimate associates realized that there was anything wrong. So completely unanticipated by colleagues and close friends, the news that George Lindsay is dead will come as a severe shock to hundreds who read these lines.

Heart and mind are choked with feelings and thoughts which seek expression. There is so much to say about George; things one has special urge to say—perhaps because of the realization that they should have been said long since. All too late comes the consciousness of unspoken words of appreciation—of the fact that relatively few among the thousands who knew and admired him fully comprehended what a great man in music education George Lindsay was. Indeed, had he been as gifted in the arts of self-promotion as in other areas of activity, his achievements would be far better known throughout the land. He chose to do his work with little fanfare. Even so, his life and accomplishments, by their own merits, have written his name indelibly and large in the annals of music education in the United States.

For such a relatively young man (he was born in 1888), George Lindsay had a remarkable record. He was proud that he was considered one of the "Old Guard" of the Eastern Music Educators Conference and of the National Conference. He was one of the first to enroll as a life member of the M.E.N.C., and from the beginning of his career was an active and powerful supporter of his professional organization. He held numerous responsible positions in both the National and Eastern Conferences; was president of the latter (1935-1937), and was its convention host in 1929. He had an important part in the founding of the Northwest Conference at Seattle in 1927, and organized the In-and-About Philadelphia Music Supervisors Club in the same year. He also had major assignments in other professional organi-

zations, including the Music Teachers' National Association, the Philadelphia Music Teachers Association, the Pennsylvania State Education Association, and the National Education Association, in which he served as chairman of the Music Section in 1926 and 1927.

His first connection with the Division of Music Education in the Philadelphia Public Schools was in 1918 as supervisor of music in the elementary grades. Later he was also part-time instructor at Philadelphia Normal School, and, in 1920, when he was supervisor of junior high school music, he organized the Philadelphia Course of Study. He was instructor of music education at Temple University from 1920 to 1925, lecturer in music methods at the American Institute of Normal Methods, Auburndale, Mass., and also lecturer at the University of Pennsylvania and at Columbia University summer sessions. It was in 1925 that he was appointed director of music in the Philadelphia Public Schools—the position he held at the time of his death.

In other areas, Mr. Lindsay's life was rich in experience and achievements. He was the editor and co-editor of a number of music education texts, collections, and other books, and contributed numerous articles to newspapers, music periodicals, general magazines, and educational journals. He composed part songs, anthems, and organ music for the catalogs of various leading publishers. For many years, beginning in 1904, he was organist and church choirmaster in the Philadelphia district, serving the North Baptist Church, Baptist Temple, St. Luke's Methodist Episcopal Church, Messiah Lutheran Church, Gethsemane Baptist Church, and Presbyterian Church of Germantown. He had an active part in literally scores of musical and civic enterprises, as well as in the many activities undertaken in connection with the school music program in Philadelphia.

And here we pause, although not for lack of things to say or the will to say them. Enough has been said to indicate the breadth of George Lindsay's life in service—the life of a great teacher, a great leader, and a great doer. What is written, inadequate as it is, should afford inspiration to the men and women of music education who, taking over George Lindsay's legacy of vision, leadership, and unselfish effort, must close the ranks and carry on.

The American School of the Air

LYMAN BRYSON

SINCE 1930, the Columbia Broadcasting System has devoted its best thought and talent, time and effort, to provide for teachers and students of America a radio supplement to education, the American School of the Air. These broadcasts, five a week during the school session, have been made available to the nation's classrooms over a coast-to-coast network. The stations of the Columbia Broadcasting System and the Canadian Broadcasting Corporation, the largest group of stations ever to carry an educational program, along with national committees and local boards of teachers and public spirited citizens, work together throughout each year to maintain the programs and to make the work of the American School of the Air responsive to the best educational thinking of our time.

Nothing that is done in the School of the Air is prepared without careful consultation with committees of educators and other professional groups. Subjects are chosen on the best advice obtainable in the hope of supplementing the work that only the teacher can do. A Teacher's Manual, prepared by teachers, outlining briefly each scheduled broadcast and supplying suggested student activities and reading lists, is furnished free of charge to any teacher requesting it.

We enter the new school year with full appreciation of the gigantic task facing educators who must help young people to understand the issues of the world-wide conflict, and the problems that will come after it. Our five weekly broadcasts will be designed to help in the illumination of the world scene for listeners of all ages. But they will be useful especially to teachers who want to help their students grasp those scientific ways of thinking that are the foundations of a democratic society, who want to inculcate a taste for the best in music and literature, and who want to enliven studies like history, geography and current events with drama and good discussion.

Broadcasts are half an hour in length, presented in dramatic form. Obviously no topic can be exhausted in thirty minutes, but there are few better ways of arousing the younger generation's interest in subject matter than by a good radio program. Radio they have grown up with, and radio has grown up with them. It is hoped by those broadcasters and teachers who share in the work of the School of the Air that children, after listening together in school and discussing these broadcasts, will become more thoughtful and critical listeners to radio programs in general, that they will turn the dials on their home sets to those programs which supply the same level of entertainment and information.

Since the School of the Air strives to be useful to schools of the entire nation, programs must have a wide spread in age level. Students in junior and senior high schools find them understandable and stimulating, and some two million adult listeners have failed to complain that they are too simplified to be informative. One program each week—the Thursday series—is deliberately aimed at a primary and elementary school audience.

The following paragraphs briefly describe the School of the Air weekly schedule:

Monday's series, *Science at Work*, has as its 1943-44 theme the mechanical aspects of science. The year's outline falls into three categories: tools which help supply the basic needs of

living, tools which have helped people to do the work of the world, and tools which have helped them to understand the nature of the world in which they live.

Tuesday's series, *Gateways to Music*, is of special interest to readers of the MUSIC EDUCATORS JOURNAL. Programs are planned in consultation with the School of the Air Committee of the Music Educators National Conference. The new series presents music known and loved all over the world, music of the great masters, music from folk song to symphony. Among the great composers whose music will be played after brief dramatizations of incidents in their lives are Bach, Beethoven, Mozart, Liszt, Chopin, Schubert, Mendelssohn, Haydn, and Tchaikovsky. Programs will present the Columbia Concert Orchestra under two distinguished conductors, Howard Barlow and Bernard Herrmann, and a number of soloists well-known to the music field. Those soloists already scheduled include Maria Kurenko, soprano; John Brownlee, baritone; Jesus Maria Sanroma, pianist; Eileen Farrell, dramatic soprano; Vera Brodsky, pianist; Bob Shaw and his chorus; and Jean Thomas, of folk-festival fame. Material in the music section of the Teacher's Manual is prepared by Dr. Osbourne McConathy, music educator and editor, and Chairman of the School of the Air Committee of the M.E.N.C.*

Wednesday's geography series, *New Horizons*, becomes global in scope, since the nature of the war has made necessary a sound geographic understanding of both hemispheres. The progress of the war and the problems of coming peace are linked to factors of distance, climate, and natural resources, to places and peoples remote from the experience of American students. These programs will bring far places into clearer focus. Dramatizations of events that have made history in each of the areas presented will be written by Colonel Hans Christian Adamson, of the U.S. Army Air Corps. Dr. Roy Chapman Andrews, noted explorer and author, and Honorary Director of the American Museum of Natural History, will preside over each broadcast.

On Thursday, *Tales From Far and Near* is planned in collaboration with the Association for Arts in Childhood and the Boys and Girls House of the Toronto Public Library. These purely literary programs, dramatizing children's favorite books, will serve as a means of emphasizing permanent values and providing a sense of security. With this thought in mind, those responsible for the selection have included a number of classics loved by former generations of children. There are also many of the best stories written recently for youngsters. Nila Mack, CBS producer of children's programs, directs the broadcasts.

Friday's *This Living World* will continue to interpret the war for American youth, and will take increasing account of the problems of the postwar world. This is a series in which youth directly participates. The first section of each Friday broadcast dramatizes the problem under examination, and the last ten minutes present a group of boys and girls in an informal discussion of the subject. New York City's Board of Education and schools from neighboring districts provide students for each show, and a number of CBS stations across the country cut off from the network and introduce their own local student groups.

The American School of the Air is the official, nationwide radio institution of the National Education Association of the United States. It is also the official channel through which the Office of War Information conveys news, information, and instructions for civilian activities to children and young people, teachers, and parents of America.

The spirit of coöperation in which groups of distinguished educators have helped to plan this year's broadcasts is an attitude toward the American School of the Air which we hope will extend to every participating teacher, so that criticism and comment may be frequently given as the year goes on. The season's first broadcast is scheduled for October 11, and the closing broadcast for April 28.

* SCHOOL OF THE AIR ADVISORY COMMITTEE: Osbourne McConathy (Chairman), Glen Ridge, N. J.; Imogene Boyle, Director of Music, Hempstead, N. Y.; Mabel E. Bray, State Teachers College, Trenton, N. J.; Phillip Gordon, South Side High School, Newark, N. J.; Ernest Hesser, Director of Music, Baltimore, Md.; John H. Jaquish, Director of Instrumental Music, Atlantic City, N. J.; Vanett Lawler, Associate Executive Secretary, M.E.N.C.; George Spangler, Director of Instrumental Music, Philadelphia, Pa.

Widening Horizons for Music Education

Requiring Changes of Organization and Operation of Music Curricula

GENERAL ASPECTS OF TEACHING PROGRAMS

1. ELEMENTARY SCHOOL CURRICULUM
 - a. Primary Grades
 - b. Intermediate Grades
 - c. School-Community
 - d. Home Rooms
2. JUNIOR HIGH SCHOOL CURRICULUM
 - a. General Music Classes—singing, listening, reading
 - b. Instrumental Classes
 - c. Bands, Orchestras, Choral Groups
3. SENIOR HIGH SCHOOL CURRICULUM
 - a. General Program—Music Classes
 - b. Elective Program—Assemblies—instrumental field, vocal field, theory, history, appreciation
4. JUNIOR COLLEGE CURRICULUM
5. COLLEGE CURRICULUM
6. TEACHERS COLLEGE CURRICULUM
7. RURAL SCHOOL CURRICULUM
8. PRIVATE SCHOOL CURRICULUM
9. LABORATORY AND EXPERIMENTAL SCHOOLS
10. PRE-SCHOOL—Nursery School, Play School, Kindergarten

SIGNIFICANT FACTORS INFLUENCING CURRICULUM DEVELOPMENT

- Educational Psychology
- Educational Philosophy (point of view)
- Educational Methods
- Curricular Trends
- Curricular Materials
- Curricular Activities
- Inter-Curricular Relations
 - a. in the field of music
 - b. with other subjects
- Inter-School Relations
- Inter-Community Relations

SPECIAL ASPECTS OF TEACHING PROGRAMS

1. ORCHESTRAS
2. BANDS
3. CHOIRS AND CHORUSES
4. INSTRUMENTAL MUSIC CLASSES
5. INSTRUMENTAL MUSIC ENSEMBLES
6. VOICE TRAINING CLASSES
7. VOCAL MUSIC ENSEMBLES
8. MUSIC THEORY, COMPOSITION AND ARRANGING
9. RADIO TECHNIQUES
10. PUBLIC PERFORMANCES
11. PIANO INSTRUCTION CLASSES
12. CONDUCTING
13. MUSIC HISTORY AND APPRECIATION

RELATIONS AND RESOURCES INFLUENCING CURRICULUM DEVELOPMENT

1. COMMUNITY AGENCIES
 - a. Home
 - b. Church
 - c. Civic Groups
 - d. Scout Organizations
 - e. Recreational Organizations
 - f. Welfare Societies
 - g. Business and Industry
 - h. Community Festivals
2. CHILDREN'S AND YOUTH CONCERTS
3. INTER-CULTURAL RELATIONS THROUGH STUDENT EXCHANGE
4. INTER-AMERICAN RELATIONS (in the field of music)
5. INTER-ALLIED SONG EVALUATION
6. CONTEMPORARY MUSIC IN U. S. (serious and popular)
7. NATIONAL EDUCATION ASSOCIATION
8. UNITED STATES OFFICE OF EDUCATION
9. CREATIVE MUSIC PROJECTS
 - a. Treasury Department
 - b. Victory Corps
10. MUSIC EDUCATION AND MUSICOLOGICAL SOCIETIES
11. FOLK MUSIC OF U. S.
12. PROFESSIONAL AND TRADE RELATIONS (Publishers—Manufacturers—Distributors—Dealers)
13. PRESS RELATIONS
14. MUSICIANS UNION
15. RADIO BROADCASTS
 - a. CBS School of the Air Advisory Committee
16. SOUND FILMS
 - a. Educational Films
 - b. Commercial or Feature Films
17. LIBRARIES
 - a. Materials (books, phonograph records, films)
 - b. Care and Organization of Materials
18. BIBLIOGRAPHY OF RESEARCH PROJECTS AND THESES

Mobilizing for the New Day

LILLA BELLE PITTS

THE CURRENT COMMITTEE ORGANIZATION of the Music Educators National Conference differs in some respects from that of previous bienniums. This is as it should be, for these are unusual times. Normal patterns of procedure are out of the question. Changed and changing world conditions necessitate corresponding shifts in the conduct of all national affairs. We have just cause for pride that the Music Educators National Conference has kept abreast of the times despite the many problems with which every organization of nationwide proportions has been confronted. The net result is an increasing influence in the musical affairs, not only of our own country, but extending as well into the musical life of other American nations.

This is only one of the many factors which are responsible for a different approach and point of view in planning the current committee setup. In recent years, the usual custom has been for committees to work as separate sub-groups, the major purpose of each being the preparation of a section program for a forthcoming biennial conference. Since, at this writing, we do not know where our next meeting will be held or the nature of the meeting, committee groups are called upon to serve in a different capacity.

It is hoped that each group will see its function in relation to an over-all plan which represents a unified and far-reaching purpose. The idea back of the formulation presented (see chart), with what it implies in terms of action, is that committee groups will combine forces and begin *now* to sketch the pattern for a new future for music education. Judging by signs and trends, we are not facing a future that can be expected to take care of itself. In the light of passing events, any glimpse that can be caught of what is likely to happen in education—therefore in music education—indicates expansion.

As the war news grows brighter and more hopeful it becomes apparent that plans, far-reaching in vision and at the same time concrete in immediate application, are in order.

In facing the task confronting the field of music education, we may as well admit at the outset that we, in common with every other cultural agency, are going through a critical period of readjustment. What we have to do calls for the initiative, enthusiasm, and intelligence required to get something going, instead of just talking about it. For this reason committee groups have been requested to submit reports of progress for publication in the JOURNAL as soon as possible—reports, moreover, that are *records of what is actually being done*. Disciplined thought and cohesive action are not the outcome of theorizing about principles, but the practical result of courageous teamwork in making a bold attack upon situations needing to be dealt with. Horizons expanding in the distance are impossible of attainment unless we keep close to a practical idealism in which there is a keen awareness of the developmental possibilities in what lies close at hand.

Briefly stated, the fortunes of music education are inextricably bound up with the developing school curricula in general. The unmistakable interest in curricu-

lum development that has been markedly on the increase during the past two decades will, no doubt, be accelerated by war and postwar conditions.

Social, economic, and political changes have a pronounced effect upon educational policy. For the latter must be determined in reference to cultural needs and resources as well as in the light of the purposes and problems of community, state, nation — and now, the *World*.

The machine and the application of the scientific methods have opened up visions, not only of world citizenship, but also reveal potentialities for fuller and richer lives for all of the world's peoples. It is the business of the school, and the *express function* of the curriculum, in all its aspects, to equip children and young people to realize more abundantly the values of the culture that will be theirs, to re-make and re-shape in the ongoing process of democratic living.

This brings up one of the most significant problems connected with curriculum study and revision, namely, a changing concept of the meaning of the word *curriculum*. The tendency to employ a broader interpretation of the term than has been used traditionally is becoming increasingly prevalent. We are beginning to find that learning and teaching are not synonymous, that courses of study and the course of learning are not identical, and that the true curriculum for any learner, regardless of age, is everything that he "goes through" or "undergoes" in the course of living and experiencing. In other words, it is no longer a tenable theory to view a school curriculum in terms of *courses of study* limited to the content and order of what is to be taught in respective *studies*. This is simply *one* specific feature of a problem which is as broad and as complex as life itself. For, as was suggested before, the prevailing trend is to consider the curriculum as a *way of living* richly and effectively in a democratic community. No longer is the school set up as a segment separated from the ordinary affairs of group living, but it is conceived to be a special agency drawing its vital functions from the community for the purpose of enhancing and improving the whole of community life. Viewed thus, its problems are community problems, its purposes are those common to the social group of which it is an integral part. Furthermore, the *content* of the curriculum—or, to put it another way, curricular materials and activities—are not narrowed to special aspects of study applied principally to books; they are drawn from every resource which given communities are able to provide. In short, the developing curriculum of today relates, first and foremost, to actual life and current problems. Studies and subjects then become social-cultural instruments acquiring places of importance in and out of school, not as ends, but as *means* of effecting better adjustments to the complexities of modern group living. What applies to the total curriculum organism holds good for each functional part, and music is a case in point.

It is clear that both committee appointees and the general membership of the Music Educators National Conference have plenty ahead of them to do. It is no

small matter to attempt to *re-view* and *re-envision* the function of music in terms of a more realistic service to what is actually going on in the varied communities throughout the length and breadth of this great country of ours. This much we can depend upon: there is plenty going on and we need to know what it is, else life as it is being lived may *go on*—leaving us behind. Things are happening—and it is up to us to assume full responsibility for shaping the course of events in curricular change insofar as they relate to music education in all its ramifications.

Planning courses of action for this important and essential sector of curriculum development cannot be left entirely to experts, no matter how competent they may have proved themselves to be. Planning of so comprehensive a nature is, in part, a matter of professional growth which is the business of all who teach. One of the most significant tasks which our committee groups can undertake is to provide the contacts, encouragement, and guidance that are requisite for making effective the individual and collective contributions of the entire Conference membership.

In order to present more graphically the relations of both individual members and committee groups to the curriculum picture as a whole, the accompanying chart

has been prepared. It will be noted that *central* to the general and special aspects of music teaching programs are certain significant educational factors, while *underlying* and giving support to the entire structure are cultural relations and resources which exert a profound influence upon progressive curricular development.

Taking all of these elements into consideration will, at times, call for new ways of thinking, planning, organizing, and practicing. Furthermore, in frequent instances, demands will be created requiring new teaching materials that may not always be easy to find.

A tough job? Yes, but the Music Educators National Conference is renowned for accomplishing the impossible. How do we do it? Partly because most of us like tough jobs, and have grown strong in undertaking and mastering them—and in so doing we have learned the value of coordinated effort. But finally, and for a more emotional reason, we will get behind anything that supports what the Music Educators National Conference stands for, because, as it happens, we carry in our hearts a great affection for this organization.

REFERENCES: (1) *The Technique of Curriculum Discovery*, Franklyn Bobbitt [McGraw-Hill, 1941]. (2) *Curriculum Development*, Hollis L. Caswell and Doak S. Campbell [American Book Company, 1935]. (3) *The Changing Curriculum*, Henry Harap and others [C. Appleton Century Company, 1937]. (4) *Education for American Democracy* (The Problem of Curriculum, Chapter 9), James L. Mursell [W. W. Norton, 1943].

Scholastic Awards for Music Composition

THIS YEAR, for the first time, the Music Educators National Conference is cooperating with the Music Division of Scholastic Awards in a nation-wide music composition contest. The M.E.N.C. Creative Music Projects Committee desires to enlist the participation of music educators throughout the country through a correlated plan in which the Committee has invited active participation of the Divisional Conferences, the National School Band, Orchestra, and Vocal Associations, and the state and local affiliated organizations.

Arrangements will be made (1) for publication of one or more of the winning compositions in the Music Educators Journal, and (2) to provide opportunity for the first prize winners in each classification to perform or have performed their winning compositions at the 1944 meeting of the M.E.N.C.

The Music Awards will again be provided by the RCA Victor Division of the Radio Corporation of America, who will offer for the best original scores in each of the six classifications listed below, three prizes of \$35, \$20, and \$10, respectively, and five honorable mention awards, each a copy of The Victor Book of the Opera.

- (1) Song for solo voice (any voice) with original accompaniment.
- (2) Composition for any solo instrument with piano accompaniment.
- (3) Composition for the piano—any style or rhythmic movement.
- (4) Part-song for quartet or chorus of mixed voices with piano accompaniment or chorus.
- (5) Part-song for quartet of mixed voices without piano accompaniment.
- (6) Composition for not more than six instruments.

INSTRUCTIONS

- (1) Composition is not to exceed 170 measures, including prelude and postlude.
- (2) Composition must be written legibly in ink on music manuscript paper approximately 9¼ x 12¼ inches.
- (3) In classifications 1, 4, and 5, students may submit original lyrics (verse or words for music), or they may set to music a published verse.
- (4) In the case of using a published verse, the source MUST be given. Also texts free of copyright restrictions are desirable. (Your local librarian can probably give you sound advice on copyright problems.)
- (5) Recordings, in addition to manuscripts, may be submitted, if preferred. (Recordings are helpful to the judges.)
- (6) Students may enter compositions in any or all of the above classifications.
- (7) For further information, entry forms, etc., write to M.E.N.C. headquarters, 64 E. Jackson Blvd., Chicago, Zone 4, Illinois.

Music Education in the Americas

VANETT LAWLER

ALMOST three years ago we began to think seriously in terms of the slogan "American Unity through Music." There were various interpretations and applications of the theme, and in retrospect, we can regard the composite achievements with considerable satisfaction—both in the music education program within our own borders as well as in the projects involving extension of music education interests in the affairs of the hemisphere. And, of course our present Program for Music Education in Wartime was a direct outgrowth of the American Unity movement.

From the standpoint of the job to be done, there is still much to accomplish in the United States before "music for every child, every child for music" means what it says, but more significant work can be accomplished and the place of music education in the United States maintained and expanded if we see to it that music education has a functional place in inter-American relations in the field of music. And this development should most certainly provide for closer working relationships and coöperation with the music education program in Canada. The past two or three years, greater emphasis has been on relations with the other American Republics, but actually there was a good foundation for M.E.N.C. interchange with Canada long before we were conscious of our interests-in-common with our neighbors to the South.

Such a program as we envision does not mean taking time off from our regular jobs or wandering into fields too broad for cultivation. It is more a matter of an understanding of the total picture. Just as one state program in music education, individual or complete as it may be, can profitably be compared with that of another state program; one city with another; one section of the country with another—so we can profit through comparison and exchange of music education philosophy, trends, and experiences with the other American Republics and Canada. Not every music educator in the United States need take an active part in such a program, desirable as it may be, but it is necessary that the organization representing the music education profession assume leadership and responsibility for music education's participation in inter-American relations in the field of music.

There has been exchange between the Americas in the field of opera for many years; the concert and popular fields of music have had exchange of materials, concert artists, and name bands; folk music has had some attention. But music education has either been taken for granted or ignored altogether; in fact, until 1940 there was a dearth of activity in our field in this respect.

This is a rather strange state of affairs, because from the standpoint of opportunity for exchange in music between the American Republics, the area of music education can easily be rated at the top. Our friends in the other American Republics have opera and concert life of their own; they have used their own folk music far more than we have used ours; popular music has had plenty of attention in the American Republics; their

composers are making noteworthy contributions to contemporary composition. In all of these fields, the other American Republics are quite adequate within themselves, indeed, perhaps ours is the greater gain from exchange, back and forth, in these fundamental elements of hemisphere art and culture. However, in *music education* our friends in the other American Republics look to us for guidance, information, materials, etc., and we have begun to recognize this responsibility and opportunity. We have taken some important steps—a good beginning.

One of the pioneer activities in connection with music education exchange between the Americas has been the Editorial Project of the Pan American Union, initiated in the fall of 1941. Through coöperation between the Music Division of the Pan American Union, a specially appointed committee of the Music Educators National Conference, and the music publishers of the United States, there has been made available in the United States, Latin-American music material especially suitable for use in the schools. This material, ranging from ensemble and band and orchestra arrangements to choral arrangements and song collections, is now in wide use in our schools. This is only the beginning; it is hoped that more and more suitable material can be made available.¹

Similarly our materials have been reaching the other American Republics through the Distribution Project initiated by the Coördinator of Inter-American Affairs. There have been established in twenty American Republics music loan libraries, and the shipments sent to these loan libraries include music education materials selected by a committee of the M.E.N.C. Materials in these libraries are receiving widespread use in schools, colleges, and universities.

Fundamental in any such program of exchange is the personal element. All the early endeavors in the field of music education have made it clear to those responsible for this activity that the most profitable type of music education relationship between the Americas must provide for study and observation of the music situation and the music education program in Latin America by music educators of the United States. Therefore, in the summer of 1941, Louis Woodson Curtis, Supervisor of Music in the public schools of Los Angeles, California, and John W. Beattie, Dean of the School of Music of Northwestern University, Evanston, Illinois, made a survey trip to the other Americas. A report of this trip is published in serial form in the *MUSIC EDUCATORS JOURNAL* for 1941-42.² Then, in the spring of 1942, distinguished music leaders from the other American Republics were invited to the United States as guests of the Pan American Union and The Department of State

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¹ For a list of these publications see *Latin American Music*, available on request to the Music Division, Pan American Union, Washington, D. C. See also 1943 *Manual*, published by the National School Band, Orchestra, and Vocal Associations, 64 East Jackson Boulevard, Chicago 4.

² Reprints of this report (32 pp.) may be secured for 25¢ each from M.E.N.C. headquarters, 64 East Jackson Boulevard, Chicago 4, Illinois.

This Is Your War

This stirring song of the will to win, originally composed for a General Motors Corporation Victory film, has won its way into radio programs throughout the country, and has been used extensively in war loan campaign drives promoted by the state and local War Finance Committees in cooperation with the War Finance Division of the U. S. Treasury Department. It is here to commend itself for use in school and community assemblies and by singing teams whose purpose it is to carry the meaning and spirit of such songs and others to all sorts of gatherings where general singing is appropriate and welcome.

Words and Music by
OWEN MURPHY
A. S. C. A. P.

March tempo

Speech - es nev - er won a war, ——— Squawk - ing nev - er won a

mp

war, ——— Shirk - ing nev - er won a war, ——— And we want to

mp

win! And we want to live! So we've got to work And we've got to give!

rit.

REFRAIN

a tempo

This is your war, This is my war, This is our war And we've

a tempo

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got to win! This is your job, This is my job, This is our job And we've

The first system of the musical score features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "got to win! This is your job, This is my job, This is our job And we've".

got to win! If you can't go o-ver there, Buy more bonds, do your share, Buy the

The second system continues the melody and accompaniment. The lyrics are: "got to win! If you can't go o-ver there, Buy more bonds, do your share, Buy the".

bond that buys the gun And keep buy - ing till we've won! This is your war, This is

The third system continues the melody and accompaniment. The lyrics are: "bond that buys the gun And keep buy - ing till we've won! This is your war, This is".

my war, This is our do - or - die war! — Let's show

The fourth system continues the melody and accompaniment. The lyrics are: "my war, This is our do - or - die war! — Let's show".

all the world that A - mer - i - ca — Is on her way, Were going to win!

The fifth system concludes the melody and accompaniment. The lyrics are: "all the world that A - mer - i - ca — Is on her way, Were going to win!".

Marine Corps Women's Reserve Band

OUTSTANDING among the developments in connection with the music program of our armed forces was the announcement received at the JOURNAL office in the late summer to the effect that the Marine Corps Women's Reserve has decided to enlist women musicians for a band, the first of its kind in the Marine Corps. According to a statement received from Brigadier General Robert L. Denig, Director of Division of Public Relations of the U. S. Marine Corps, the organization of the band will release male musicians for combat duty. Forty-three players will be required according to the tentative instrumentation list issued by the Division of Public Relations:

One flute—piccolo; one E \flat clarinet; twelve B \flat clarinets; one alto saxophone; one tenor saxophone; one baritone saxophone; five B \flat cornets; two B \flat trumpets; four French horns; one euphonium; one baritone; six trombones; one E \flat bass (sousaphone); two BB \flat basses (sousaphones); two snare drums; one set of tympani (to be played by one of the snare drummers in concert work); one bass drum and cymbals (pair).

The personnel of the Women's Band unit is to be one master technical sergeant; two technical sergeants; one drum major; one staff sergeant; ten sergeants; twelve corporals; and sixteen privates and privates first class. It is not likely that the women musicians will have opportunity to see combat duty, although they are releasing men for fighting, the present plans being that the women musicians will serve as post band at Camp Lejeune, New River, N. C.

The announcement of the Women's Reserve Band will of course have widespread appeal in the field of music education. It is known that we have many competent young women musicians who can give a good account of

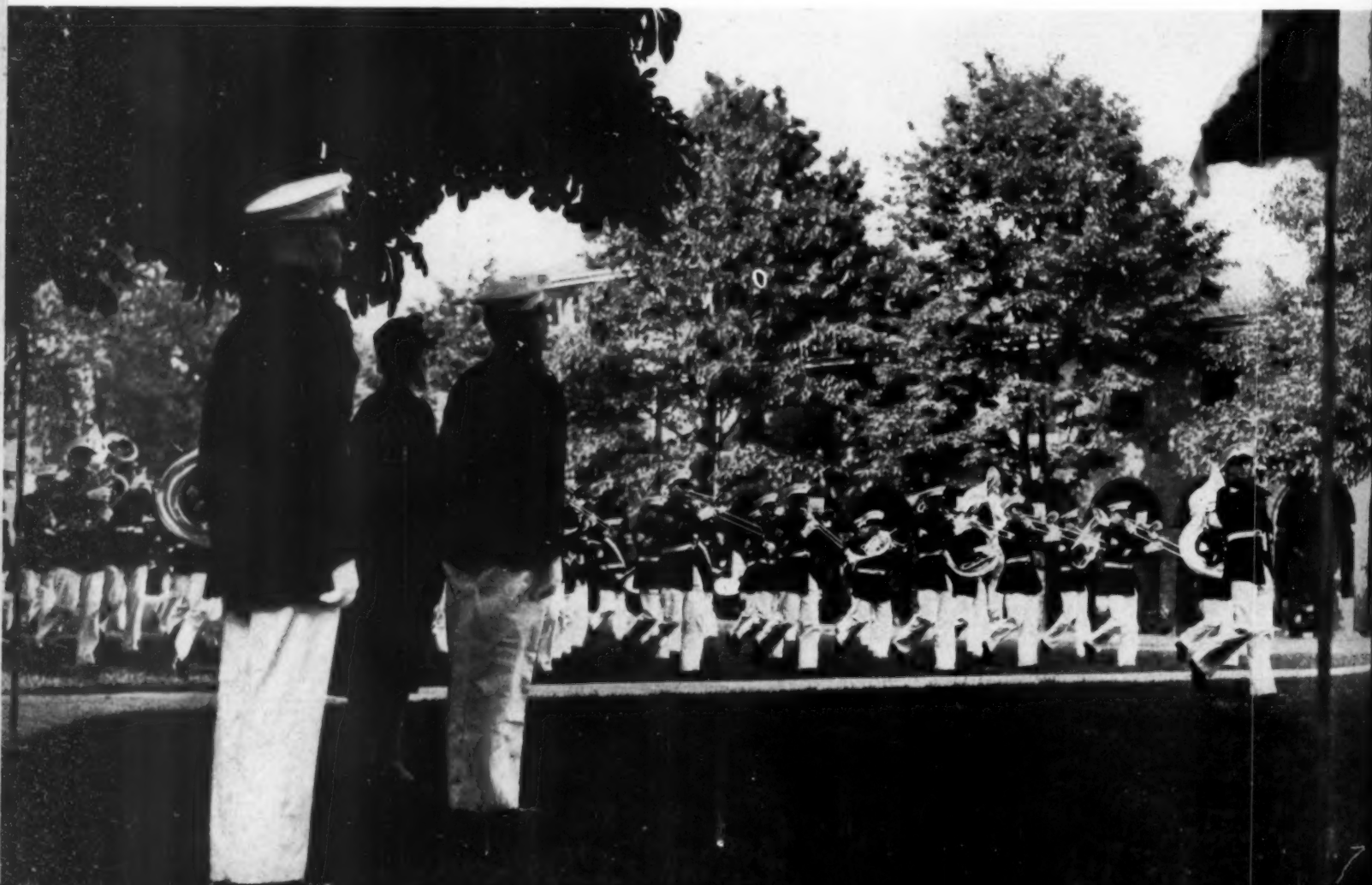
themselves in the best of company. One only has to review the rosters of National and state high school orchestras and bands, and the personnel of many of the bands receiving division one rating in National contests in recent years to realize that the resources of women musicians should supply satisfactory personnel not only for one band but for several. It is expected that the recruiting offices, as well as the Marine headquarters in Washington, will receive a hearty response from music educators who are in such excellent position to aid the Corps in recruiting the women musicians.

The announcement of the organization of this new Women's Reserve Band serves as a reminder that Marine "musics" have been "fighting Marines" first and foremost ever since the founding of the Corps. The musicians attached to the famed Fifth Marines who turned back the German advance at Belleau Wood in 1918 laid aside their instruments to get into the thick of that action. They served as stretcher bearers, medical

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BELOW: THE MARINE BAND PARADES during ceremonies when the U. S. Marine Corps Women's Reserve received National Colors from the National Society of the Colonial Dames of America.—Official U. S. Marine Corps Photo.

ON THE COVER OF THIS ISSUE: Cadet Rosemary Krier, of Skokie, Ill., calling all women band players! Cadet Krier, who qualified to become a candidate of the U. S. Marine Corps Women's Reserve Training School for officers, is acting bugler for the highly selected group of women who will be privileged to wear their bars upon completion of their intensive study program.—Official U. S. Marine Corps Photo.



About Face!

STAFF SERGEANT ANDERS T. TELLSTROM

MUSIC IS A PRIME BUILDER of morale. Soldiers like to gather together and sing, or to listen to an instrumentalist play or an ensemble perform. Whether through active musical participation or through listening, the soldier tends to dismiss from his mind the unpleasantness of war and recall happy memories of a once peaceful world. Energy suppressed by rigid discipline is released, and the feeling of freedom once more prevails. Music, most definitely, is a vital factor in our war machine, for it can strengthen a man's emotional stability and mental equilibrium.

I have been a member of the armed forces of this nation for over a year, and I have found that our Army realizes the value of music, the morale-builder. Therefore, music is given many opportunities to prove its worth. First, for those interested in active participation we have the post band and chorus, the regimental choir, the battalion show, the swing band, and the spontaneous song fest. Secondly, for those who get their pleasure from music through listening, we have concerts and performances by the men in each of the above groups and activities. In addition, we have beautiful music rooms with large collections of records, and frequent "outside" musical entertainments of superb quality. The response to these musical activities is immediate and favorable, and with the music experiences that the men have had under the guidance of music educators these past years, we all might expect the Army camp to be an appreciable hub of musical activity.

While I will limit my remarks to my own regiment, where my main responsibilities have been to organize and direct choirs and choruses for all religious denominations, nevertheless, one regiment does not differ drastically from another. Each has the same number of men chosen as promiscuously from the whole country, and each affords identical opportunities for producing musical results.

In my regiment, we have a drum-and-bugle corps, a swing band, and a regimental choir. The drum-and-bugle corps has virtually no turnover. The men were selected, given the necessary training, and now mainly cater to the listener. The swing band naturally affords more opportunity to the performer. With each training cycle the band members change. The turnover, therefore, is rapid, giving to the best musicians of each cycle an opportunity to make use of their talents.

The regimental, or chapel, choir stands out by itself as the most democratic musical organization in our Army. There is no limit placed on the number of its participants, and its services to the listener are frequent and effective. Unlike the swing band, the only prerequisites here are that the applicant can carry a tune and that he have a slight knowledge of music reading. The choir not only functions as a whole, but is subdivided into octets, quartets, and soloists. This permits each individual to make full use of his talent. Instrumentalists and vocalists alike find the chapel choir organization sympathetic and helpful to the sincere musician, whether he be an amateur or a professional artist.

This is our program—indeed small in many ways, but as far-reaching as a wartime schedule can possibly permit. Now to discuss the extent to which these men, our school music students of a few years ago, are able to utilize the opportunities extended to them.

During these past sixteen months, thousands upon thousands of men have entered this regiment to receive a portion of their training, and I have had the privilege of interviewing most of them. While many have a keen appreciation of, and genuine interest in, choir and ensemble work, nevertheless most of them lack even the primary fundamentals of note reading, and, most serious of all, they have no conception whatever of good tone production.

Each training cycle brings to this regiment approximately 3,000 selectees. These men are chosen from all sections of our country, and represent every conceivable walk of life. Yet during each period of training the same problem arises: only a comparatively few men have enough background to avail themselves of the opportunities offered. This unfortunate circumstance is not peculiar to my regiment alone; the situation prevails throughout our camp. Each training cycle, my choir numbers only from fifteen to thirty-five men, and this membership, small as it is, generally outnumbers any other such group on the post!

Are standards too high? As I indicated earlier in this article, my policy in working with the vocal music groups is so elastic that under it anyone, whether he be a beginner or a professional artist, can find a musical outlet. Even those who have no knowledge of music, but enjoy participating in some form of it, can find their outlet in the song fest. No, the real trouble lies not in standards but our failure—our very serious failure—to teach basic fundamentals of music to the school child.

Our first objective in the public school should always be so to guide the child's voice that he will produce a tone that will sound pleasant to his ear. When this is accomplished, the pupil will naturally find enjoyment in singing. Next in importance must be the presentation of the basic principles of music reading, for it is through this means that the child may be led into the realms of rich musical experience. Particularly is this important to those children who desire to take active part in the field of music. Let tone production lead the way to *interest*; allow fundamentals to be the spearhead of *experience*.

As musicians and as music teachers, we have a tendency toward two major faults. First, we are dreamers—a commendable quality if backed by practicability, but unfortunately, in the last analysis, we are fundamentally just dreamers. With each passing year come new and higher standards. They arrive before we have satisfactorily mastered the fundamentals necessary to the attainment of *any* standards.

Secondly, we are prone to rationalize our way out of the obvious. When the band or orchestra, for example,

CONTINUED ON PAGE FIFTY-EIGHT

Creative Music in the Nursery School

NORMAN LLOYD

THE FOLLOWING NOTES are the outcome of a class in music for prospective nursery-school teachers at Sarah Lawrence College. Some of the students had received little or no training in music; others but a moderate amount. None had ever studied harmony or improvisation. The amount of time allotted was small—one hour a week—and since the students were seniors, there was a definite need for short cuts. The students had an opportunity to observe the visiting music teacher in the nursery school, Mrs. Butolph, and, from these observations, to decide upon the content and aims of their course.

Three objectives were set up: (1) the ability to reproduce any songs the children might sing or make up; (2) the ability to improvise songs for definite occasions; (3) the ability to improvise accompaniments for movement patterns set by the children or teacher. The question of musical background or appreciation for the teacher's own benefit was omitted because of the time factor. Also omitted was any piano or vocal technique, except where a knowledge of certain technical elements was a help in achieving the main objectives.

The first objective—that of being able to reproduce melodies—implied training in dictation. The other two objectives involved work in creative harmony and improvisation. Since the students were interested in a very specific area and application of music, the material was always presented as both a practical problem and a musical problem.

We started by singing simple nursery tunes and folk tunes. Pitch was indicated by raising or lowering the

the tune, starting on different key-notes. The rhythm was analyzed by finding the meter, or measure length, and then fitting the correct number of words and notes into each measure.

Other melodies were analyzed in the same way, and from the analysis developed a discussion of the way that melodies behave. Some melodies were seen to progress in leaps and skips, while others marched up and down the scale. We improvised songs in class with very simple words and with melodies which were built scalewise. The students were asked to bring in several songs written by themselves, based upon the scale and using words and ideas which might appeal to small children. Example A shows the result of one student's work.

The left-hand part was added in class to supply simple harmonic background. In doing this, the beginning and end were tackled first, to show the use and quality of the key-note, or tonic. Next, the dominant root, preceding the final tonic, was put in, and cadences were discussed. Then on the accents, thirds were added under the melody. Where there were spaces in the bass part, as between the G of measure 3 and the E of measure 4, passing quarter-notes were added.

From this it was a simple step to show several harmonizations of the scale using the three primary chords. At first only two parts were used, to avoid doubling and voice-leading problems. Examples using the scale were found in nursery tunes (we found the McCartney *Music for the Nursery School* valuable as a reference) and we did a great deal of analysis.

Coincident with this analysis of melody, the students also began studying the accompaniment patterns used in the McCartney book, and started a catalog of piano styles, which meant that the primary chords had to be studied. This section of the work was closest to the traditional study of harmony, although there was no paper work involving bare harmonic progression.

At the keyboard, the students practiced the I and IV chords in root position and first inversion, and the V₇ in all positions. The second inversion of the I and the IV were not mentioned until the end of the year, since time was too short to think in terms of this particular problem. The students were encouraged to try all possible kinds of accompaniment for their melodies which would break up the chord pianistically. Over piano accompaniments the students made melodies, very sparse, to be sure, using one chord-note per measure. Voice leading had to be discussed on purely melodic grounds, and certain rules of good melodic writing were formulated. These sparse melodies did not satisfy the students, so by-tones, or non-harmonic tones, were introduced. By this time the students had complete freedom, insofar as types of melodies were concerned: they could use scale-line, simple chord-line, elaborated chord-line, and combinations.

The minor mode was not introduced until the students were able to handle the major mode freely. The songs written in minor had a fresher feeling than the previous songs in the major tonality, the new resources of the darker mode seeming to quicken the creative impulse.

Example A

The snow is fall - ing on the ground, It
makes the world all white, The snow is fall - ing
all a - round, It is a pret - ty sight.

hand, thus making the students aware of space and level of tone. From this it was an easy transition to calling the key-note "1" and singing the tune on numbers. *Frère Jacques* thus became: "1-2-3-1, 1-2-3-1, 3-4-5," etc. Then a student played the melody, starting on C, while the rest of the class wrote it in whole notes in their notebooks. The major scale of C was analyzed as to whole and half steps, and then the students played and wrote

The music the students brought in on assignments was built mostly in the traditional four-measure phrase form. Occasionally a three- or five-measure phrase appeared, and if it seemed right for the melody to have such proportions, that fact was pointed out to the students. Form was discussed mostly in relation to the internal structure of the music: Were there too many ideas? Not enough repetition? And so on.

The students were constantly reminded of the movement of music and the importance of rhythm. Very seldom was there discussion of a static chord or chord progression. The chord had to have a function, had to be activated, either as melody or accompaniment, before it was considered music. This was especially true in the field of rhythmic work, where the students took turns improvising while the rest of the class did a movement pattern. A difficult problem here is to teach the student how to look at movement and understand what is happening rhythmically.

Example B



We started by playing for various kinds of walks: slow, fast, heavy, light, even, and uneven. For this the students began by using only one hand and playing only the accented beat on one note. As assurance was gained, the student was encouraged to break away from the one-note beat to a two-note pattern. Through the use of sequence this was developed into a longer melody, as in Example B.

The use of a repeated bass pattern did not complicate matters too much, and created more interest. Melodies like that in Example B were improvised at different tempos, in different registers, and in both major and minor modes. As movement patterns became more complex, the rhythmic patterns also changed from the steady quarter-note pulse to more broken designs.

Six-eight meter presented problems which were solved by indicating the four primary units of this meter on the blackboard, thus:



Then the class recited Mother Goose rhymes, and we jotted down the numbers of the units as they occurred. For example, "Humpty-Dumpty" reduced itself to the following pattern of rhythmic units in 6/8 meter: 2-2-1-4, 2-2-1-4, 1-1-1-4, 1-1-1-4. After this, the students made up their own four-measure patterns in 6/8 meter and dictated them to each other. Movements using this meter, such as skips, gallops, and slides, were the subject of an assignment, and later songs in 6/8 were brought in.

The members of the class were encouraged to try their songs on the children of the nursery school, in order to get the reactions. The most important fact learned through actual trial was that the teacher felt free to use music at any opportunity. Music, by being improvised, could be used immediately, not only during a music period but on the playground, to straighten out social relations of the children, to calm them down, or to lead them into other activities. The children liked to be able to say, "Make a song about Mary's green hat!" and hear the teacher sing about Mary's green hat right away. The spirit and confidence of the children would be lost if the teacher had to reply, "Wait until I look through my music books to see if there is a song about a green hat."

I am sure that children who are partners in this creative process have a healthier attitude toward music as a whole. It is thus they soon learn to know that music exists, not just in books, but in themselves and in the world around them.

The High-School Assembly

REV. JOHN W. ZIEMAK

IN MUSIC as in every division of the fine arts, much depends upon the individual good taste and personality of the instructor, and nowhere is the fact brought out more strongly than in the preparation of school assembly programs. It is sometimes true that a brilliant director may shape a program of mediocre quality into an entertaining unit, but such ability is rare and the average director must depend to a great degree upon sources which, when properly used, can be of inestimable value in program preparation.

It is the purpose of the author to point out some of the

NOTE: This article was supplied for the school music teachers' handbook of suggestions for school and community programs and activities now in preparation by an M.E.N.C. Committee. The author has furnished a bibliography of materials including basic references, suggested plays for patriotic assemblies, radio scripts, slides, films, names of play publishers. This bibliography, which will be included in the handbook, is available in mimeographed form for 10c to cover production and mailing cost.

sources of program material which are of especial value for high-school assemblies, particularly the organizations whose materials reflect the changing character of wartime education. However, since there is a strong possibility that over-emphasis on wartime assembly programs may overshadow the true purpose of the assembly, which is to promote a deep feeling of community interest and to develop a common bond of interest among all the students of the school, the use of many of the entertainment and recreational materials available for school gatherings cannot be ignored. Nor can we ignore the fact that the adolescent, standing as he does on the threshold of maturity, cannot be treated as an infant, for he is beginning to appreciate, with the mind of an adult, the real significance of each situation in which he finds himself, yet he retains the acute awareness of childhood.

As we study the school assembly program, we find that many of these programs have been characterized by a set "formula" which is followed religiously week after week and which tends to reduce the student body to a state of apathy through sheer monotony of repetition.

The "formula" type of assembly program usually opens with the students' singing of *The Star-Spangled Banner*, followed immediately by the Pledge of Allegiance to the American Flag. From a patriotic standpoint, such a routine is laudable, but as educators we quickly perceive the telling effect such a program has upon the student body as a whole. The students consider the opening of the assembly as just another routine to be followed; the group singing of our National Anthem soon loses the fervor and enthusiasm which is such a vital spark to the really successful assembly program. From its very inception, the "formula" type of program has evoked a "formula" type of response from its audience and soon the assembly program is looked upon merely as a less tedious routine than the classroom, and as interest and enthusiasm wane, the behavior problem, usually present when large numbers of students are gathered together, seems to increase in an inverse proportion.

This is a simple appraisal of the opening section of a typical assembly program as it is found in many high schools throughout the country. Let us, on the other hand, consider the ways in which such an opening could be revitalized. Should we use the same opening and embellish it with instrumental music we would have introduced a new factor to catch the interest of the performers and audience alike. Naturally, each one will enjoy taking part in a musical salute which introduces the element of variety into the essential unity of patriotism.

In a recent attempt to survey this problem it was noted that 90 per cent of high-school pupils really want to begin their assembly program with *The Star-Spangled Banner* or a similar selection which expresses the profound devotion each good American bears for his native land. However, over 50 per cent of the students included in this survey also indicated a preference for some really spectacular selection to accompany the National Anthem, giving it the force and vigor which adolescents find so desirable in their musical performance.

The following represents a cross-section of the many and varied suggestions, given by the students, as to how the opening of the assembly program might be improved:

(1) Have the school band march into the assembly hall, carrying the Stars and Stripes and then sing the National Anthem.

(2) Have the national colors prominently displayed on the stage or platform, surrounded by a color guard.

(3) Display the nation's flag waving proudly while the National Anthem is sung.

(4) Flash a picture of the flag (preferably in color) on the motion-picture screen.

(5) Have an impressive drum roll to call the audience to attention before singing the Anthem.

(6) Have students form a tableau of Army or Navy men saluting the flag during mass singing.

But we must remember that a revitalized opening section does not give life to the entire program. Other portions of the program can be given a real meaning which will add to its quality. Teachers who are aware of the world-changing events of every day will be able

to catch the dramatic quality of current happenings and project it through the medium of forums, tableaux, and group discussion. The solid unchanging values of dramatic construction may be brought out through the use of brief plays, dramatic interludes, and stirring recitations, and each item will bring to light the talent of organized groups within the school.

Naturally, we may catch the quality of timeliness through the production of special programs suited to the season of the year, the National and State holidays, and other events as they appear on the academic calendar. The author has appended a list of holidays for the convenience of those who desire to plan their programs at the outset of the school year.

DATE	HOLIDAY	WHERE OBSERVED
Jan. 1	New Year's Day	All states and possessions
6	Epiphany	Puerto Rico—Virgin Is.
8	Battle of New Orleans	Louisiana
11	DeHostos' Birthday	Puerto Rico
19	Lee's Birthday	Ark., Fla., Ga., La., Miss., N.C., S.C., Tenn., Texas
19	Lee-Jackson Day	Virginia
21	Foundation Day	Canal Zone
30	F.D.R. Day	Everywhere
Feb. 14	Valentine's Day	Most states
14	Admission Day	Arizona
15	Constitution Day	Canal Zone
22	Washington's B'thd'y	All states and possessions
March 1	State Day	Nebraska
2	Texas Independ.	Texas
9	Shrove Tuesday	Mardi Gras in Fla., La., C.Z.
15	Jackson's B'thd'y	Tennessee
17	St. Patrick's Day	Everywhere
22	Emancipation	Puerto Rico
25	Maryland Day	Maryland
30	Seward Day	Alaska
31	Transfer Day	Virgin Is.
April 1	Michigan State	Michigan
2	Arbor Day	Arizona
6	Army Day	N.Y. and some other states
12	Date of Passage	North Carolina
13	Jefferson's B'thd'y	Mo., Okla., Va.
14	Pan American Day	All states
16	De Diego Day	Puerto Rico
19	Patriot's Day	Me., Mass.
21	San Jacinto Day	Texas
22	Arbor Day	Nebraska
22	Fast Day	New Hampshire
24	Arbor Bird Day	Massachusetts
26	Memorial Day	Fla., Ga., Miss.
	Easter—variable	
May 1	Labor Day	Canal Zone, Philippines
4	Independence of R.I.	Rhode Island
10	Confederate Memorial	N.C., S.C.
	Second Sunday—	All states
	Mothers' Day	
30	Memorial Day	All states
June 3	Jefferson-Davis Day	Ala., Ark., Fla., Ga., La., Miss., S.C., Tenn., Tex., Va.
11	Kamehameha Day	Hawaii
14	Flag Day	All states
15	Pioneer Day	Idaho
17	Bunker Hill Day	Massachusetts
20	W. Virginia Day	West Virginia
	Third Sunday—Fathers' Day	Most states
Sept. 9	Admission Day	California
12	Defender Day	Maryland
Oct. 4	Missouri Day	Missouri
12	Discovery Day	North Dakota
12	Landing Day	Wisconsin
12	Columbus Day	Most states
18	Alaska Day	Alaska
27	Roosevelt-Navy Day	Everywhere
31	Nevada Day	Nevada
31	Hallowe'en	All states
Nov. 1	All Saints' Day	All states by Catholics
2	All Souls' Day	All states by Catholics
2	Memorial Day	Canal Zone
11	Armistice Day	Everywhere
19	Discovery Day	Puerto Rico
	Thanksgiving Day—variable	Everywhere
Dec. 8	Immaculate Conception	All Catholics
25	Christmas	Everywhere



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Camp and Sea and Oversea

FEW OFFERINGS of recent years in these pages have elicited more prompt or generous response than this department upon its first appearance in the May-June issue. Grateful appreciation is acknowledged to parents, wives, brothers, and sisters at home, for cheering comment and for helpful information regarding mail addresses and other matters. Many names are added to the "In Service" roster as a result of these letters from kin-folk. Then, many more letters have been received from Conference members in the armed forces—and they continue to arrive in almost every mail. Another installment is published here; it is regretted that space is not available for a larger sampling of the interesting reports and comments.

As was stated in the May-June JOURNAL, most of these letters indicate a rather wholesome situation both as to the state of mind of our M.E.N.C. members and the status of music in the armed forces. Not all of the letters, however, reflect entire satisfaction of the writers on either point. This is to be expected. In the first place, perhaps not all of those who take the pen in hand are disposed to also take the hair down—"mostly that isn't done, anyway" wrote one music educator now on what he called "military leave of absence from school." At any rate, there are few communications like the one which seems to catch first attention in the present batch because it portrays an unusual rather than a common reaction. One wonders if by now the writer of this letter has better adjusted himself to the situation to which he was so abruptly transferred, and has found out something about the work that is being done in connection with the development of self-entertainment facilities for the soldiers through singing and the use of informal instruments and the like. Here are some paragraphs from the letter, which, by the way, was written early in the summer:

"I have been placed in the Special Service Branch of the Army, with which you are of course familiar. Our main objective is to raise the morale of the soldiers in the fighting zones and keep them in trim through music, movies, theatricals, sports, etc. However, with all the possibilities music affords for the morale of the Army, we who have had a decent musical education and practical experience in the field are stymied by circumstances over which we have absolutely no control. The men in charge of this training center for special service units seem to have no background for this type of work. The instructor for the music technicians was a former banjo teacher, but his main occupation was teacher of physical training. He has practically no knowledge of the various band and orchestra instruments or of con-

ducting, yet we who do know a little something about it are forced to follow his directions or orders when in nine cases out of ten he is pathetically wrong. My big question is, 'why can't we have instructors or officers who have been connected with the music field in this very important part of the Army?'"

Of course the Army has machinery set up for handling just such problems as this, and it probably is safe to hazard a guess that one of two things has happened since the quoted letter was written—perhaps both: (1) The official routines in the area referred to have taken care of some of the discrepancies responsible for the situation described; (2) the writer of the criticism, after having become adjusted to the needs and opportunities in this man's war, has taken hold *himself* and is helping to secure the results for which the Army's music and recreation programs are set up.

It will be interesting to learn just what has developed in this training center. Perhaps the writer of the letter, whose identity is not revealed for obvious reasons, will send in further report.

Now we turn to another area and to the other sex! The following letter from Ensign Laura Margaret Walker explains everything; there is no need for introduction other than a paragraph long enough to say that it seems to deserve a place among the first in this installment. The accompanying picture was supplied by the Public Relations Officer, Naval Air Station, Lakehurst, and in response to the JOURNAL's request for further information regarding the photograph, Ensign Walker furnished the paragraphs appended to her letter:

UPON my arrival home last weekend [July 25, 1943] I was greeted with the May-June copy of the MUSIC EDUCATORS JOURNAL. Of course I started at one cover and went right through to the back cover before I went to bed. It was so good to read all the news of the music education field, and although I love my present work I felt a loneliness for the many contacts made in the field of music that are now so far away.

In "Camp and Sea and Oversea," you stated that you have not heard from the members of the Wacs and Waves. I decided I would write as soon as I possibly could although I have not been in the service long and do not have too many experiences to relate. To start at the beginning:

I had been teaching in Mohawk and Utica, New York, for four years, flying on the side, when I decided to join the Waves. Because of my deep interest in aviation I naturally applied for



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(Lakehurst Naval Air Station Public Relations photo. See story above and on page 36.)

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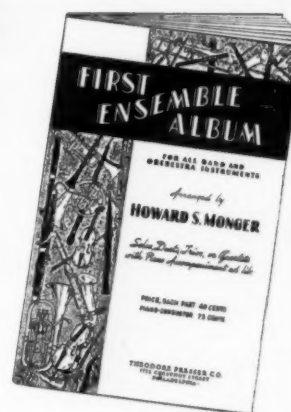
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some sort of work connected with flying. I went through the basic and advanced indoctrination courses at Mount Holyoke College, Massachusetts, and the first of June was commissioned an Ensign in the Women's Reserve. While I was in training I found a great deal of use for my musical training and experience, as we had community singing several times a week. I was selected to direct the singing and we had several groups that composed songs later sung on the radio and published in Wave songbooks. We had special music for our Midshipman play and for graduation exercises. I do not doubt for a minute that my appointment as Battalion Commander was due to the fact that I could "hup" good and loud with an even cadence!

Upon graduation I was sent to Jacksonville, Florida, Naval Air Station to study the use of Waves in an air station and the best possibilities for their further use in the future. We went through every department and checked every type of job that a Wave could do to release a man for active duty.

After our period of "super-indoctrination" we were sent to various stations all over the country. I was shipped to this station [Lakehurst, N. J., Naval Airship Training Command] and assigned to the staff of Rear Admiral Rosendahl, who is Chief of Naval Airship Training. The work is very interesting and although a long way from music, a good share of my time is still spent in singing.

At Jacksonville we had a beautiful choir that sang for two services every Sunday and broadcast Sunday evenings. The last Sunday I was there we sang for the Bishop of Florida. On this station we have choir rehearsal twice a week for our Sunday services and spend part of each rehearsal on music for a concert. I am enclosing a copy of the program given this week at the Cathedral of the Air. The men singers are from the officers, cadets, and enlisted personnel, and the women are both Waves and Marines. Two or three evenings a week we have community singing at the Officer's Club and there is no more energetic group to be found. The enlisted Waves and Marines on the station have gotten together a regular chorus and do some lovely part work. Fortunately for us we have several well-trained voices.

Although I do not expect to be stationed here much longer, I know that wherever I go there will be people singing and playing for the pure enjoyment of it. The band plays for the girls to drill, for colors, and before the station movie about twice a week.

I hope that other members of the various women's service groups will write in of their activities as I would love to hear of their musical as well as personal experiences.

—LAURA MARGARET WALKER, Ensign, W-V(s), U.S.N.R.

Later [Aug. 11, 1943]: Your letter of August 3rd is greatly appreciated. Although I do not have a duplicate of the photograph, I think I can recall enough to give you the details you request. The three girls in the front row reading from the left towards the center are Edna Friedman, the soloist, Mrs. Mabel V. Hughes of Atlantic City (a music teacher in the public schools), and myself (in the center). The organist and director are one and the same—G. O. Trondson, Sp. (W) 1/c.

My continued membership in the Conference is gladly accepted and sincerely appreciated. I am now working, as you see by the letterhead, at this Navigation School [U. S. Naval Air Navigation School, Hollywood, Florida]. Twelve Waves are here to be instructors upon completion of this work and we feel proud indeed to be the first group selected.

—L.M.W.

PRIVATE FARMER, M.E.N.C. member, also in this band (Band No. 2, A.F.R.T.C., Fort Knox, Ky.), called my attention to the action of the Board whereby continued membership is granted to all members who enter the armed forces for the duration. Although I have lost track of my civilian connections, I feel certain I was a member as late as the past spring. I was inducted at Milwaukee, November 20, and reported to Fort Knox on December 7, 1942. Therefore I hope I am eligible for the M.E.N.C. servicemen's section. Before my induction I was band and orchestra teacher in the public schools of Tomah, Wisconsin.—ROBERT E. NYE, Pfc., Band No. 2, A.F.R.T.C., Fort Knox, Ky.

[Private Nye certainly is eligible for the servicemen's continuation membership in M.E.N.C. The only reason his name has not been previously entered in the roster is because the headquarters office had not been notified of his transfer from civilian life to the Army. Unfortunately this is true of a great many others who, for some reason, have overlooked sending the facts to the M.E.N.C. and JOURNAL office, or to their state association headquarters. Any reader who, upon scanning the roster of M.E.N.C. members in the services, fails to find the name of a music educator whom he knows is in the armed forces or auxiliaries will confer a favor upon all concerned by sending the facts to 64 East Jackson Blvd., Chicago 4, Ill. The revised roster will be published in the next issue of the JOURNAL.]

IT SEEMS that there is a war going on and that I am definitely involved. I shall gladly join the Conference if, after the war, I am fortunate enough to find a teaching position. You have my name listed as "Petersen." That's bad! From what country could a name like that come?—THEODORE PETERSEN, W.O., O.U.T.C. Band-Commanding, M.O.P. Jackson, Miss.

[The headquarters office staff apologizes for the typographical error which dropped the final "n" from the name of Warrant Officer Petersen, who, by the way, was located at Rushville, N. Y., before entering the service. Of course the continuation membership applies for Warrant Officer Petersen as in the case of all other M.E.N.C. members in the service. Also the gentle rebuke invoked for Private Nye in the paragraph preceding. It must be admitted, however, that almost anyone who becomes actively involved in the military end of this war can be forgiven for forgetting such items as notifying the Conference office of change of address and status.]

YOUR OFFER to continue the membership and JOURNAL subscription of those of us in the armed forces is very enthusiastically received by this soldier. I am happy to take you up on it.

I wonder if my experience has been duplicated by other music educators turned soldiers. When I joined the Army I decided music was not going to win the war, and I requested a non-musical assignment. The request was granted, and soon I was drilling with rifle and bayonet and hand grenade. Then one day after a tough session in the dirt we marched to the post band for retreat, and did that music sound good—and did my morale go up! I asked myself, "Are Army bands worthwhile?" There was no answer but yes! If a calloused music listener like myself could melt at the sound of school marches such as I had tediously taught to my students, what would happen to the average soldier whose resistance to this music had not been like mine? A band leader friend of mine in North Africa verifies my ideas of the tremendous value of music in the Army and says that next to mail, the band and the music they play form the most powerful connecting link between home and the boys in the field. (I am applying for the next bandmaster examination and am eagerly looking forward to it.)

Another interesting fact is that Mrs. Cahn, who became my wife the day after she graduated from San Francisco State College, took over my job in the San Francisco Junior High School when I joined the Army nine months ago. Without any experience, except my free counsel, I understand she is doing a bang-up job and will be retained for the duration. Needless to say, we are both proud.—MEYER M. CAHN, Hq. 4th Army, G-1 Section, Presidio of San Francisco, California.

ON THE nineteenth of last April I entered the Army Music School, graduating in July, and receiving the appointment of Warrant Officer, band leader. My assignment has subsequently been to the Second Band, Infantry Replacement Training Center, at Camp Wheeler, Georgia. The work is very interesting, and helps to give one a broader view of the field of music, as well as an insight on the avenues of musical thought which should be developed after returning to civilian life.

The work of an Army band leader covers a broad scope of music. Here one must be able to turn out a good dance band, light concert group, or on a moment's notice prepare a program of fairly serious music for a radio broadcast. One nice feature of the Army band is having a First Sergeant. When I return to teaching high-school music, I am going to see about having a First Sergeant in the band and orchestra. It should help considerably with disciplinary problems.

My warm appreciation to M.E.N.C. for continuing my membership and JOURNAL subscription for the duration. It is a real joy to receive the JOURNAL and to maintain contact with the world of educational music and its allied activities.—WALLIS KERR, W.O. (j.g.), 2nd Band, I.R.T.C., Camp Wheeler, Ga.

MY WORK at the training station in connection with the recreation and athletic department is much different from that of director of music in the public schools. I have supervision over certain phases of the music program, but my duties are chiefly administrative and I have little direct contact with the actual operation of the music program.

In this department we plan and direct the recreation program for men in training for Uncle Sam's fleet. The musical activities include orchestras and bands, glee clubs and choruses, community singing and production of musical and dramatic shows, smokers and "happy hours." In the Navy a "happy hour" is a period of fun and fellowship which is generally held on Sunday afternoons, or on some mid-week evening at shore stations and aboard ships at sea. It is a traditional type of Navy entertainment.

We have also tried in our own way to develop a sense of music appreciation on the part of recruits and the school's personnel. About twenty concerts were given the past winter and the artists were all high-type performers, with offerings ranging from the



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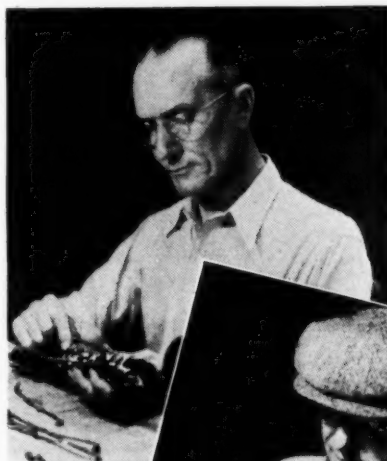
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The experiences of the past months have given me contact with many products of our American educational system. We have the cream of young America training here and they are as fine a group of young men as ever has been assembled. Their spirit and enthusiasm is unbounded. As you see them going about the job of preparing themselves for their work with the fleet, you are impressed with the indomitable spirit of young America. The thought of anything but victory is inconceivable.

We have many excellent musicians coming through this station every day—men who have been members of school orchestras, bands, and choral groups. On the whole, the result of their training in the public schools pays a real tribute to their music teachers. On the other hand, I must make the critical observation that there are large numbers of men upon whom the impact of music education was apparently wasted. It leads me to wonder as to the wisdom of the common program in which is devoted a lot of time to a few talented pupils at the sacrifice of the great majority. I feel sure that one of the educational lessons of the war will be a broadening of the base of music education so that the emphasis will be upon participation in music by all rather than a lot of music for a few.—WARREN S. FREEMAN, Lt. (j.g.), U.S.N.R., Recreation and Athletic Dept., Bldg. 385, U. S. Naval Training Station, Newport, R. I. (Formerly of Belmont, Mass.)

THE RECENT ACTION of the Board of Directors is to be warmly commended. I am sure that it will be greatly appreciated by all members who are in the service, as well as by their friends who are on the home front. I am in charge of the band here in the Replacement Training Center. Our duties are many and varied, and really keep up quite busy. We play for drills, retreat parades, reviews, troop arrivals and departures, guard mounts, dances, etc.—so you can imagine the scope of our schedule. One of the hardest things in the world to do is to take a good field band and make a good concert band of it also, but we work hard and the results are usually quite pleasing.

I shall look forward to receiving the JOURNAL.—GILBERT W. PORSCH, Chief Warrant Officer, Hdqrs. Co. E.R.T.C., Fort Belvoir, Va.

SPECIAL SERVICES in this field really have a challenge as the boys who can stand this desert heat look for a lot of entertainment. That is my job and, believe me, it is a tough one. So far we have been able to supply plenty of shows and hold a lot of group sings.

In addition to my regular duties I am in charge of the Personal Affairs Section which handles the Army emergency relief program, bond sales, insurance promotion, and numerous problems pertaining to the soldiers' welfare. With all this I find time to get out my instruments in order to keep in shape for the job I have to do when this war is over.

I am glad to have the news of the continuation membership. Please send all literature to me at this address.—BLAINE D. COOLBAUGH, Lt., Air Corps, Ass't Special Service Officer, Army Air Forces Flexible Gunnery School, Kingman, Arizona. (Formerly of Casper, Wyo.)

THIS IS just a note to express my appreciation for the continuation of my membership and for the JOURNAL, which I received for the months I was at the Army Music School. At present I am a band leader here at George Field, and wish to have you change my address so that the JOURNAL may reach me here. Thank you again.—NORRIS J. COY, W.O. (j.g.), 352 A.A.F. Band, George Field, Lawrenceville, Ill.

A COMMENDATION for excellent coöperation and finer musical accomplishments by the 307th Air Force Band of Selman Field has been received by Chief Warrant Officer Willard I. Shepherd, director of the band. The commendation came from Capt. Clate W. Chenette, music supervisor for the Army Air Forces Southeast Training Center at Maxwell Field. Chief Warrant Officer Shepherd, who was only recently promoted from the rank of Warrant Officer, before entering the service was supervisor of music in the Norton City Schools, Norton, Kansas. It is interesting to note that when he was in high school in Kansas City he was a member of the National High School Orchestra.—From press release to the JOURNAL, Public Relations Office, Selman Field, Monroe, La.

YOUR LETTER regarding the continuation membership for men in the service reached me "somewhere in Australia." Please thank the Board of Directors and all of my friends in the Conference who are responsible for this very thoughtful and generous action. To my knowledge it will probably not be possible to send the JOURNAL and other literature to us over here. However, if you will mail the magazine and other items to my sister, who is a teacher in Ohio, I shall be grateful.

You may be interested to learn of the recreational activities such as music, movies, etc., which are made available to men out of the United States. The Special Service encourages bands and orchestras and, in addition, contracts shows from local theaters. Recently some men here were privileged to see one of the shows and were surprised to find that the Australians are able to collect a fine group of entertainers in spite of the fact that practically all of their manpower at present is engaged in fighting in all parts of the world.

The Australian soldiers, even more so than the American troops, love to sing. Their favorite songs are *Waltzing Matilda*, which as you know has become a favorite all over the world, and *Bless Them All*. The latter song they have adapted with curious variations from the original lyrics. In addition the Aussie soldiers and girls know every American popular song from Stephen Foster's *My Old Kentucky Home* to most of the latest tunes.

As a former music educator it is encouraging to me to know that music is such a vital part of life in all parts of the world. Also, I find a surprising familiarity with the great pieces of music a common thing among many of my fellow soldiers, and I have yet to be in a group of men who did not wish to "make music."

From letters I receive from young people who were formerly my pupils, I know that the music education program in the United States schools is still moving forward in spite of tremendous handicaps caused by the present conflict. The music educators who are carrying on are to be congratulated, and their work is inspiring to the men who are fighting all over the world for the right and privilege, among other things, to listen to or to perform great music.—FREDERICK E. MILLS, Sgt., 35403586, 710 Sig. Co., A.P.O. 3582, c/o P.M., San Francisco, Calif. (Formerly of Ada, Colo.)

I HAVE HAD the very good fortune of being with a band under the supervision of Wm. A. Campbell, formerly of Onieda High School, Onieda, N. Y. He is very highly thought of here in Washington as a musician, and all of his bandsmen regard him as a fine fellow and an excellent leader. I feel very proud also in mentioning that he is a member of M.E.N.C. and is carrying on for the good of music and fellowship. I am sorry I haven't very many thoughts to present for a paragraph in the JOURNAL, but tell the folks we are all here—musicians, teachers, and educators—and that we will carry on for the best in music always. I appreciate very much having my membership continued.—ALFRED S. BALESTRA, Pvt., 4th A.S.F. Band, A.M.C.—New Section, Washington 12, D. C. (Formerly of Syracuse, N. Y.)

THE ORGANIZATION of music educators, to which I have been attached for so many years, seems to be more important to me now than ever before, so kindly advise me what I should do to continue my membership while I am in the Navy. In case my brother, Roland Roberts, has not yet written to headquarters, I wish at this time to tell you that the same situation applies to him. We both want to continue our membership but neglected to pay our dues during the confusion of entering the service last December.

I believe that after the war we will say that we have only begun to touch upon music education in the public schools. M.E.N.C. will have a terrific job to do when this is all over, and I hope to be in there pitching again.

So far my experience as a Navy musician has not been at all bad. Before the war I was director of instrumental music at South High School, Denver, Colorado. Roland was director of instrumental music at East High School, Denver. He entered the Navy in November. I entered a month later, and as fate would have it, we were assigned to the same band and the same station. The enclosed program demonstrates another coincidence. As you will see, Roland is listed for a cornet solo, and I for a baritone solo.

There are, by the way, six 24-piece military bands here at Farragut, and although they are quite new, they are beginning to shape up well.—JOHN T. ROBERTS, Mus. 1/c, Camp Bennion Band, U.S.N.T.S., Farragut, Idaho. (Formerly of Denver, Colo.)

THANKS for the letter informing me of the generosity of the Board of Directors in granting honorary membership, as it were, to those of us in the service. I was drafted just a year ago and am now a Staff Sergeant. My duties consist of managing the post theater where we present the latest and best in movie productions and stage shows headed by famous headliners



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in the entertainment world. I am also an organist and do liaison work between the field and city, appearing as guest organist at the various churches and the cathedral here in St. Joe. I also direct music at the post chapel. Thanks again, and let's all hope this war will be over soon so that we can go back to the peaceful pursuits of teaching the youngsters of America the difference between the trumpet and cornet, and how to sing the scale of freedom—EDSON L. KIMBALL, S/Sgt., 406 Air Base Sqdn., Rosecrans Field, St. Joseph, Mo. (Formerly of Woburn, Mass.)

I HAVE BEEN ASSIGNED to the band here at Ft. Monroe and I find a splendid bunch of musicians. It seems to be a better than average Army band. The climate, however, leaves a great deal to be desired. The humidity occasionally goes up to 95 with temperatures hovering around 100.

At present we have 43 pieces in the band, but this may be because of the expectation of losing a number of men when the Army discharges all limited-service men from 1A defense posts. Inasmuch as I am 1A general service, I suppose I will remain here or else be transferred to some other 1A post when the changes become effective in August.

Please inform the editor of the review section of the JOURNAL that I will not be able to continue orchestra review work for the present. I enjoyed this work very much and am sorry I find it necessary to stop for the duration. It so happens that our commanding officer feels that all bandsmen should take the same basic training given to other batteries in addition to band work, and this leaves very little free time during the first few months. However, it seems to promote a better feeling between the band and the other men in the Fort and I am glad of the opportunity to overhaul my physical condition. Best personal regards to all my friends in the Conference and in the headquarters office. MELVIN L. BALLIETT, U. S. Coast Artillery, Fort Monroe, Virginia. (Formerly of Cleveland Heights, Ohio.)

MY GRATITUDE and appreciation to M.E.N.C. for the policy of including the names of the men in the service in our active members' mailing list! Believe me, I surely have missed the JOURNAL, which was my Bible in public-school music work. At present I am playing cornet in the 315th Infantry Band and find it quite an experience to be on the other end of the stick for a change. After August 12 I can be addressed at 315th Infantry Band, c/o Postmaster, Los Angeles, California, A.P.O. 79.—JOHN T. ICE, Sgt. (Formerly of West Reading, Pa.)

IN ANSWER to your letter of April 12, I wish to thank the Board of Directors for the consideration given the boys in the service. I am afraid that many of us at present are not in a position to keep up with our professions. Perhaps the JOURNAL will help us.

At present, I am waiting for the results of the examinations I took about a month ago for eligibility to the Army Music School, Washington, D. C. Graduates of that institution may receive appointments as warrant officers in the capacity of junior-grade band leaders. You may have heard that it is difficult to become a warrant officer. I can say from personal experience that one is examined thoroughly before being permitted to enter the school. After that I'm not as yet qualified to speak.—HUGH WILLIAMS, Hdqrs. Sec., 159th S.U., Camp Perry, Ohio. (Formerly of Ashtabula, Ohio.)

THE ROSTER OF M.E.N.C. MEMBERS IN THE ARMED FORCES

First published in the May-June 1943 Journal and now listing the names of well over 400 music educators, the revised roster will be included in the next issue of the JOURNAL. Readers are again reminded that all M.E.N.C. members in the services or auxiliaries are entitled to continuing membership and JOURNAL subscription for the duration. Information regarding music educators whose names should be placed in the "In Service" roster should be sent to M.E.N.C., 64 East Jackson Boulevard, Chicago 4, Illinois.

I AM IN Chicago trying to encourage women musicians who are interested in serving their country to join the U. S. Marine Women's Reserve. I think the opportunity for women to be in the first women's band of the Marines is a real headliner. It is the first time women have had a chance to participate in a Marine Corps band. If I played a band instrument I would immediately try to get in the Marine Corps Women's Band because in that way I could keep up my musical technique and be of service to our country at the same time.

I think the M.E.N.C. is doing a fine thing in keeping up our active membership until we get back into normal life again.—HELENE F. GROVE, Lt. U.S.M.C.W.R., Central Procurement Division, Old Post Office Building, Chicago. (Formerly supervisor of music, Grand Junction, Colo., and at Claremont, Calif. prior to enlisting.)

MY THANKS are added to the expressions of appreciation you are receiving from service men whose names are being retained in the M.E.N.C. membership files. I am sincerely grateful and shall be pleased to receive the JOURNAL. I am happy to be able to use my music by playing for the various Sunday worship services here on the Post. We have four chapels, each equipped with a Hammond electric organ, and I play for from three to five services each Sunday. This, in addition to my other duties, keeps me fairly well employed!—HENRY M. SAILOR, Pfc., Hq. and Hq. Btry., A.A.T.C., Camp Stewart, Ga. (Formerly of Montgomery City, Mo.)

YOUR LETTER has been forwarded to me and I wish to thank the Board of Directors. . . . I'm sure that we all feel that our present task is the largest we have ever undertaken, but I'm also sure that we will do our utmost to bring about victory as speedily as possible, and then we'll be ready to help in the building of a new era. The task of carrying on music education in a world at war is a tremendous one, but the challenge is being met admirably by those who are carrying on. May they enjoy much success and advance music and everything related to it and maintain high morale among the civilian population.—EDWARD T. GREEN, Co. C, 13th Tr. Bn., Camp Wheeler, Ga. (Formerly of Palmyra, N. Y.)

I HAVE BEEN released from the Army, but will not go back to teaching. I have a job with the Big Brothers, whose work is approved by the War Manpower Commission.—CHESTER E. BELSTROM, Cpl., Inst. Co. 1-800 S.T.R., Camp Crowder, Mo. (Home address: 3142 Lincoln St., N. E., Minneapolis, Minn.)

I FINALLY got your letter, after it had followed me around the Northwest. At present we are on Rifle Range at Fort Lewis.

I should like to thank you for continuing my subscription to the JOURNAL. . . . At present I am the warrant officer, band-leader, of the 71st Infantry Band. While an enlisted man I was a member of the 90th Air Force Band, Geiger Field, Washington. I attended the U. S. Army Music School at Fort Myer, Virginia, the latter part of 1942 and have been a warrant officer with the 71st Infantry Band since. Best wishes.—JOHN J. FITZPATRICK, W.O. (j.g.), 71st Infantry Band, A.P.O. 44, Fort Lewis, Wash. (Formerly of Anaconda, Mont., and Rockford, Wash.)

NOTES: THE PLEA in the May-June JOURNAL is bringing more responses from the women. Cobyde Stivers, supervisor of music in Waco, Texas, schools is now a member of the WAC—Pvt. L. C. Stivers, A 809-102, Co. 10, 23rd Reg., 3rd WAC Training Center, Ft. Oglethorpe, Ga. ♦ Janet A. Adams, formerly director of music at Winslow, Washington, is a member of the U.S.C.G.R.W. (SPAR). Her mail address now is 2341—15th Avenue So., Seattle, Wash. ♦ Ruth Jenkin, formerly supervisor of music in Great Bend, Kansas, and a frequent JOURNAL contributor, is now director of the U.S.O. Center at 321 West First, Oklahoma City, Okla. ♦ Irene De Mun, whose letter was printed in the last JOURNAL, has transferred from Texas to Honolulu, Hawaii, where she continues in U.S.O. work.

George Turmail is now Ensign Turmail, U.S.N.R., Naval Training School, Matthews N-26, Harvard University, Cambridge, Mass. ♦ William F. Koenig, formerly of Reading, Pa., is now a Lieutenant. His latest address is 13th Med. Tng. Bn., Camp Pickett, Va. ♦ J. F. Quisenberry, Junction City, Ohio, is also a Lieutenant—Q. M. Section, A.P.O. 951, c/o Postmaster, San Francisco, Calif., which means, according to a letter from his mother, that Lt. Joe is in the U. S. Air Corps located in Hawaii. ♦ The present address of John J. Hessler, formerly of Bexley, Columbus, Ohio, is Lt. (j.g.) John J. Hessler, D-V(s) U.S.N.R., Grays 15, Harvard University, Cambridge, Mass. ♦ Lenel G. Shuck, director of music education of the Fresno (California) Public Schools, whose name has been included among JOURNAL contributors, graduated from the Officer Candidate School, Miami Beach, Florida, and was commissioned a Second Lieutenant in the Air Corps.

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Reviews of Recent Music Issues

ORCHESTRA

(1) *La Tosca*, (2) *La Bohème*, (3) *Madame Butterfly* (Selections for Symphonic and School Orchestra), by G. Puccini, arr. by Felix Guenther. [New York: G. Ricordi & Co., Inc. Each: Full score and set of parts, \$5.00; full score, \$2.00; set of parts, \$3.50; piano conductor, 40c; extra parts, 20c ea.] Although the three selections have been available in other arrangements for some time, I doubt that many school music people are familiar with them, so these new editions should be very welcome to directors of class A orchestras.

While no one expects the music of Puccini to be simple, it might surprise many to find that these arrangements are not extremely difficult. They will, however, require on the part of the players a thorough command of their instrument as to technique and phrasing, and above all, to be able to feel the beauties of this music.

Excellent concert material that will require careful and painstaking effort on the part of both players and director.

—C. Paul Herfurth

Prelude in E Minor, by J. S. Bach, arr. for symphonic orchestra by Bruno Reibold. [Philadelphia: Theodore Presser Co. Set A, \$2.50; Set B, \$3.00; Set C, \$3.75; extra full score, 60c; extra piano-conductor, 30c; other extra parts, 15c ea.]

Träumerei, by Edward MacDowell, arr. for symphonic orchestra by Bruno Reibold. [Philadelphia: Theodore Presser Co. Set A, \$2.50; Set B, \$3.00; Set C, \$3.75; extra full score, 60c; extra piano-conductor, 30c; other extra parts, 15c ea.]

These selections are on the selective list for competition under class D and they also make excellent additions to any school orchestra library. If more of our orchestras would play material that is within the capabilities of the players I am sure much more pleasure would result to both players and audience. Both of these selections are good music for any orchestra to play.

—C. P. H.

Symphony D Major—"Prague" K. V. 504, by Mozart, arr. by Sir Thomas S. Beecham. [New York: Boosey-Hawkes-Belwin, Inc.] This is an authentic edition of the Mozart "Prague" symphony which is known as the "symphony without minuet." It is edited by Sir Thomas S. Beecham, eminent conductor, who has stuck religiously to the music and the original instrumentation. No instruments have been added or subtracted from the Mozart score. The horn and trumpet parts have been transcribed to F and B \flat , respectively. Beecham's contribution to the music has been carefully marked—bowings, tempi, and phrasings. He has also injected several notes on the interpretation throughout the score. By eliminating the transposition problem it is put within easy reach of most high school and semi-professional orchestras. It is a welcome edition to most music libraries because of its painstaking authenticity. It should be in the library of all high school, semi-professional, and even professional orchestras who do not own the score.

—Adolph W. Otterstein

MINIATURE SCORE

Grand Canyon Suite, by Ferde Grofé. Miniature Score. [New York: Robbins Music Corporation. \$3.50.] This is labeled as a miniature score but is actually about twice as large as the usual pocket-sized miniature score. This suite has four parts in addition to the popular and well-known "On the Trail": "Sunrise," "Painted Desert," "Sunset," and "Cloudburst." There are important parts for celeste and harp. This entire suite will be very appealing to both the orchestra and the audience. It is suitable for the better class-A orchestras with full instrumentation, although less advanced orchestras might master one or two of the parts.

—Paul Van Bodegraven

VIOLIN SOLOS

Sarasateana (Suite of Spanish Dances), by Efrem Zimbalist. Violin and piano. Comprising "Tango," "Playera," "Habaneera," "Polo," "Malagueña," and "Zapateado." [New York: G. Schirmer, Inc. Published separately: 75c, 50c, 90c, 60c, 75c, and 90c, resp.] This gorgeous carnival of melody and rhythm is reminiscent of a Spain of prouder and happier days. The usual technical media are employed in creating a set of dances that is brilliant, and faithful to the inherent traditions of suave elegance and caprice. Mr. Zimbalist's superb musicianship and virtuosity are reflected in the piano accompaniments as well as in the violin parts.

—David L. Mattern

Circus Polka, by Igor Stravinsky, arr. by Sol Babitz. Violin and piano. [New York: Associated Music Publishers, Inc. Schott Edition. \$1.00.] The impish humor of this piece demands a solid and mature technique for its expression. A fine piece for the study of intonation in chords, thirds, and octaves, with bowing that must be crisp and clean. Here is an excellent encore number that is representative of, well, Stravinsky.

—D. L. M.

TWO VIOLINS

Sonata, by Miklós Rózsa. Two violins. [New York: Associated Music Publishers, Inc. \$2.50.] A refreshing and most interesting work that may well be added to the all too scanty files of worthwhile music of two violins. This sonata requires solid technical equipment on the part of the performers, together with an appreciation of the modern idiom. It is dedicated to Eugene Ormandy.

—D. L. M.

STRING QUARTET WITH FLUTE SOLO

4 Minutes—20 Seconds, by Roy Harris. Flute solo with string quartet. [New York: Mills Music, Inc. Complete with score, \$2.00; score only, 75c; parts, 25c each.] This is a lovely piece of music for a rather unusual combination of instruments, a combination which can be extremely effective. The music offers no great technical difficulties but will need careful study as regards intonation, rhythm, balance, and phrasing. It will amply reward any efforts spent on perfecting it as it is good music.

While the flute has perhaps the most important part, yet the texture is well-balanced throughout and each player has interesting and significant parts, a particularly beautiful solo passage being given to the cello.

Each instrument is called upon to play in all the registers and this makes it valuable study material for younger groups; the cello and viola both read in treble as well as the more usual clefs. The harmony is modern but not too difficult for good high school quartets. The rhythm problems can be solved quite easily if the music is counted in two, rather than four. All of the players should study the score to aid them in achieving good balance and an intelligent rendition.

The fact that Roy Harris is one of our outstanding American composers is an additional recommendation for a number which can very well stand upon its intrinsic merits.

—John H. Stehn

BAND

Caribbean Dance, from "Suite in D Minor," by Angel del Busto. [New York: Mills Music, Inc. Full band, \$2.50; symphonic, \$3.50; conductor's condensed score, 50c; extra parts, 20c ea.] A relatively easy but effective number for the Latin-American program, or for any concert program. Some rhythmic problems are present (such as three-quarter notes in a measure of 2/4 time), but these should not be insurmountable and are worth the trouble, since when once mastered the labin idiom in other music will be found less difficult.

—C. P. L.

FOR BAND DRILL

Tone Building and Intonation Studies for Military Bands, by William C. White. [Boston: Cundy-Bettoney Co., Inc. Each book, including conductor, 75c.] "A method for the development of intonation, tone, and expression in collective practice." Its five parts include: Twenty-eight Exercises on Scales, Intervals and Tuning; Twenty-four Exercises (Two Part) in All Major and Minor Keys; Twenty-four Exercises on Major and Minor Chords with Cadences; Twenty-four Chord Progressions, Hymns and Chorals; and Nine Special (One and Two-Part) Exercises.

By the author of the widely-used "Unison Scales, Chords, and Rhythmic Studies for Band," this new book provides additional material for the discriminating bandmaster and band member to use for the improvement of ensemble tone in its many aspects. It is not to be assumed that the mere playing of this or other similar material will work any magic. Through it, however, the instructor has an opportunity to establish a proper conception of the ensemble tone, and to lay bare many mechanical and musical discrepancies peculiar to the playing of wind instruments. The acceptance and utilization of all exercise material for the common good hinges upon the capacity of the instructor to get at the underlying problems.

—Mark H. Hindsley

WIND INSTRUMENT QUARTETS

The Trumpeters, by Erik W. G. Leiden. Cornet or trumpet quartet with piano accomp't. [New York: Irving Berlin, Inc.] Like most other trumpet quartets, this employs the old standard technique of parallel thirds and identical rhythms. This type is used so much that one wonders if it is really the only way brilliance can be secured in trumpet ensembles. Grades IV-V.

—George Waln

Polonaise Militaire, by Chopin, trans. by George J. Trinka. Brass (or woodwind) quartet. [New York: Galaxy Music Corporation. Score and parts, 75c; score, 35c.] A literal transcription of the old and robust piano solo. While it always has a certain audience appeal, it is not very satisfactory teaching material. Players with the technique to play this would profit more from music of true ensemble type. Grade III.

—J. Irving Tallmadge

CONTINUED ON PAGE FORTY-FOUR

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B \flat , Cornet II in B \flat , Cornet III in B \flat , Horn I in F, Horn II in F, Horn I in E \flat , Horn II in E \flat , Trombone
I, Trombone II, Trombone III, Baritone (treble clef), Euphonium (bass clef), Tubas, Percussion.



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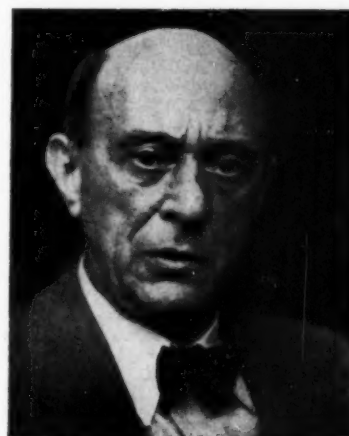
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WIND INSTRUMENT SOLOS

The Bride of the Waves (Polka brillante), by Herbert L. Clarke, arr. by Arthur H. Brandenburg. Baritone solo (bass and treble clef) with piano accomp't. [New York: M. Witmark & Sons. \$1.00.] A bass-clef edition of the famous cornet solo. Grade V. —G. W.

Asleep in the Deep, by H. W. Petrie, arr. by William Teague. Tuba solo with piano accomp't. [New York: M. Witmark & Sons. 60c.] Also published in arrangement for solo voice, song duet, chorus, concert band, trombone and piano, tuba with band.] A literal transcription of the well-known song. Range from low B₂ to fourth-space G. Grades II-III. —J. I. T.

Begin the Beguine, by Cole Porter, arr. by Jean Gossette. Saxophone and piano. [New York: Harms, Inc. 75c.] A literal transcription of the song. Glissandos complicate it for the young player. Grade III. —J. I. T.

A Heroic Tale, Op. 25, by Fred Geib, arr. by R. Forst. For tuba with piano accomp't. [New York: Carl Fischer, Inc. 60c.] This solo is written in range best suitable for a BB₂ tuba, going to low G below bass staff and extending up to A on the top line of bass staff, but lying mostly below the staff. Key of C, 12/8 and C in Larhett and Largo tempi, respectively. Continuous playing after 4-measure piano introduction. Scale and arpeggio lines with numerous slurs, staccato groups, accents, accidentals, breath markings, and rhythmic variety through use of triplet in duple measure and dublet in triple measure divisions of 12/8. Piano accompaniment not difficult. Listed as Grade IV in 1943 School Music Competition-Festivals Manual. —A. L. W.

CHORAL OCTAVO

G. Schirmer, Inc., New York

Choruses by Samuel Barber: (1) Let Down the Bars, O Death; poem by Emily Dickinson. SATB, a cappella. 10c. Weird chords carry out the somber words. Would be effective for creating mood. (2) Mary Hynes (from "Reincarnations"); poem by James Stephens. SATB, a cappella. 15c. Excellent material for interval discrimination and practice. Interesting rhythm and conversational in various parts. (3) The Coolin (from "Reincarnations"); poem by James Stephens. SATB, a cappella. 12c. Unusual in rhythmic effect. Clever weaving of different voices.

Secular Choral Music: (1) Four-Leaf Clover, by C. Whitney Coombs, arr. by Lukas Foss; words by Ella Higginson. SATB, accomp'd. 15c. Tuneful melody. Weaving of moving harmony parts well written and good for all groups. (2) Lillah Cut Off Sampson's Hair; verse and music by Frances Wright. Good use of the Negro spiritual mediums. Needs a dramatic soloist, though not difficult to sing. —Ruth B. Hill

William Schuman Choral Compositions: Holiday Song; poem by Genevieve Taggard. SSA, accomp'd. 15c. Here is a new thought, well arranged musically. Unusual and arresting chords and rhythms. Excellent use of contrary motion of parts. —R. B. H.

Choral Compositions by Darius Milhaud: (1) Cantate de la guerre (Cantata of War); poem by Paul Claudel; English version by Helen H. Torrey. SATB, a cappella. 25c. Very modern tonality. Requires an excellent performing group in order to avoid sounding mechanical. Comprises four numbers which could be done separately. (2) Cantate de la paix (Cantata of Peace); poem by Paul Claudel; English version by Helen H. Torrey. SSAATTBB, a cappella. 20c. More tuneful than the war cycle—also easier rhythmically. Has solo parts. —R. B. H.

Boosey-Hawkes-Belwin, Inc., New York

Boosey Series of Choral Music: (1) All in the April Evening, by J. Michael Diack, arr. by Wayne Howorth; words by Katharine Tynan Hinkson. SSA, accomp'd. 15c. Beautiful text. An easy, melodious setting well within the voice range of young singers. Each voice part is interesting. Many opportunities for beauty of interpretation. (2) Now Sleeps the Crimson Petal, by Roger Quilter, arr. by George Shackley; words by Tennyson. SSA, accomp'd. 15c. A truly delicate song for girls. Moderately difficult. Melodious parts for all three voices. It is well for girls to be acquainted with this poem. —Ruth Jenkin

Harms, Inc., New York

Harms Choral Library: (1) Dancing in the Dark, by Arthur Schwartz, trans. by Douglas MacLean; words by Howard Dietz. TTBB, accomp'd. 16c. Rather unusual and close harmonic arrangements. Voice range not extreme. Medium difficulty. (2) Hallelujah! by Vincent Youmans, arr. by Douglas MacLean; words by Leo Robin and Clifford Grey. SSA, accomp'd. 18c. A good arrangement of the very popular song from "Hit the Deck." Available in all combinations of voices. Singers will enjoy this number. (3) Just a Memory, by Ray Henderson, arr. by Douglas MacLean; words by B. G. De Sylva and Lew Brown. SA accomp'd. 15c. Nice arrangement of this popular song. Voice range easy. Youngsters would like it. (4) With a Song in My Heart, by Richard Rodgers, arr. by Douglas MacLean; words by Lorenz Hart. SATB, accomp'd. 18c. Sopranos and tenors alternate in singing the melody to the humming accompaniment of other voices. Refrain well arranged for all parts. Easy and singable. (5) Your Land and My Land, by Sigmund Romberg, arr. by Douglas MacLean; words by Dorothy Donnelly (patriotic version). SAB, accomp'd. 15c. Rousing patriotic number. Not a difficult arrangement, but effective. —F. H. D.

J. Fischer & Bro., New York

(1) 'Gladsome Light, by H. Veflyaeff, arr. and ed. by N. Lindsay Norden. SSAATTBB, a cappella. 15c. Of the type of the Russian chant with a good deal of recitation on sustained chord line. (2) The Last of May. Music: Waltz, Op. 39, No. 15, by Johannes Brahms; poem by William M. Thackeray; choral version by Harvey Enders. TTBB, with accomp't for piano, four hands. 15c. Transcription of an instrumental tune not particularly choral in style. (3) Praise the Name of the Lord, by A. Yesaooloff, arr. and ed. by N. Lindsay Norden. SSAATTBB, a cappella. 15c. One of the more difficult numbers from the Russian repertoire. —George Howerton

Choruses in Octavo Form: (1) Now Winter Fades from Sight, by J. S. Bach, arr. by Homer Whitford; words by Nina Buckingham. SATB, accomp'd. 15c. A fine adaptation of one of the less well-known chorales; beautiful and appropriate for both school and church choirs. The voice parts are easy to read, as is also the independent piano accompaniment. Would serve as an inspiring introduction to the music of Bach. (2) A Chorale for Our Country (old Swiss psalm), arr. by Howard D. McKinney; words by the arranger. SATB, accomp'd. 16c. A splendid, vigorous, and stirring anthem for church or concert use, the words having especial significance at this time. Highly recommended for the larger church choirs and school choruses. (3) Rain at Night, by Grace Leadenham Austin; words by Anna E. Williams, with added verse by the composer. SSA, accomp'd. 16c. Graceful and attractive for concert use. Not too difficult for a good junior-high girls' group. —Anne Grace O'Callaghan

Choruses in Octavo Form: (1-a) Christ Victorious (Festival Processional Hymn), by Donald D. Kettring; text by Caroline M. Noel. (1-b) Forward Through the Ages (Festival Processional Hymn), arr. on a theme of Handel by Donald D. Kettring; text by Frederick L. Hosmer. Both SATB, with organ accomp't. Published together, 16c. Directors using massed choirs will be interested in looking at this number. Suitable for combined groups of children and adults. Good for possible processional use. (2) When Israel Went Forth Out of Egypt, by Alexander Nikolsky, arr. and ed. by N. Lindsay Norden; text: Psalm 114 and part of 115. SSAATTBB, a cappella. 16c. A large-scale dramatic number with a good deal of climax. (3) Forever Is It Meet, by Alexander Kopyloff, arr. and ed. by N. Lindsay Norden. SSAATTBB, a cappella. 15c. Directors interested in Russian material will find this one of the easier numbers from that literature. —George Howerton

M. Witmark & Sons, New York

Witmark Choral Library: Glory (Slava), Rimsky-Korsakov version, ed. by Gregory Stone; English words by Milton Pascal. SATB. 15c. Two-piano score with choral parts, \$2.00. Full score, \$3.00. Full set of parts, \$6.00. The theme of this song was used by many of the famous Russian composers—also by Beethoven in his E-minor Quartet. Thrilling patriotic sentiment expressed in English words. Needs a large chorus. Not bombastic but solid. Effective contrasting parts. Calls for eight parts occasionally. In general, the voice ranges are not extreme. —F. H. D.

Theodore Presser Co., Philadelphia

Part Songs for Treble Voices: (1) Dainty Little Maiden (An Old Miniature), by William Baines. SA, accomp'd. 12c. A singable song, with a medium voice range for each part. Interesting words. Easy. (2) So Sing I to You (Spanish Serenade), by Glen Barton; words by Victor Tall. SA, accomp'd. 15c. An interesting melody with a catchy rhythm. Easy. (3) That Quartet in Our Old Barn, by Rob Roy Peery; words by Elizabeth Evelyn Moore. SSA, accomp't ad lib. 15c. A clever setting, highly desirable for encore use or program building. Easy and effective. —Harold Tallman

Part Songs for Women's Voices: (1) Come Down to the Meadow, by Claude Davis Richardson. SSA, accomp'd. 12c. A very well written composition with much movement and life throughout. Voice levels well within range. Text well suited to girls. A very good number. (2) I'd Rather Be Singing, by Christine Durant. SSA, a cappella. 12c. Much audience appeal in the text and musical setting. A clever number for a small ensemble. Good rhythmic patterns. —H. T.

Part Songs for Mixed Voices: To Arms, America!, by Lily Strickland. SATB, accomp'd. 12c. A well-written patriotic number. Festival material. —H. T.

Choruses for Young Men's Voices: March On, America!, by Henry Gordon Thunder. Unison chorus of baritone solo with men's voices ad lib., accomp'd. 10c. Better music than text. —H. T.

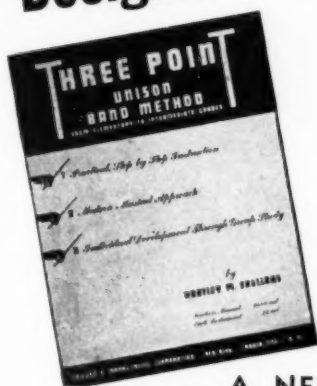
Neil A. Kjos Music Co., Chicago

Oberlin Choral Series: Ye Watchers and Ye Holy Ones, by Cöln (1623), arr. by Olaf C. Christiansen. SSATB, accomp'd. 16c. A good festival number for large chorus. Easy, but thrillingly effective. Two choirs singing antiphonally will add to its beauty. —R. J.

Russian Music Series: Hear Thou Our Prayer, O Lord (from the Russian liturgy), ed. and arr. by Peter D. Tkach; text by editor. TTBB, a cappella. 10c. Well within the range of groups of limited ability, yet worth the effort of any group that likes to sing good music. Excellent study for developing a good tone in boys' groups. The Adagio may be sung alone as a choir response. —R. J.

CONTINUED ON PAGE FORTY-SIX

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CHORAL OCTAVO

Harold Flammer, Inc., New York

Negro Spirituals—Concert Versions by Noble Cain: (1) I'se Mighty Tired. SSA, accomp'd. 12c. This spiritual is well arranged for women's voices. Easy to sing, with interesting moving parts and unusual chord progression at the end. (2) So's I Can Write My Name. SSA, accomp'd. 12c. This lively spiritual will have audience appeal. Opportunities for solo voices on all three parts, with a rousing climax. —H. B. N.

Choral Series—Secular: (1) Pilgrim's Song, by Tchaikowsky, arr. by Wallingford Riegger; words from the Russian of Leo Tolstoy. SAB with optional baritone and contralto solos, accomp'd. 15c. A very effective accompaniment to a well-arranged Tchaikowsky work. This is excellent program material. (2) Service, by Charles Wakefield Cadman, arr. by Wallingford Riegger; words by Edward Lynn. SAB, accomp'd. 15c. This selection should be in the repertoire of every high-school group. The words and the spirit of the music make it ideal for commencement programs. It is musically effective for classroom or public performance. —Hazel B. Nohavee

Oliver Ditson Company, Theodore Presser Co., Distributors, Philadelphia

Choral Compositions and Arrangements by Noble Cain Series: (1) America, the Beautiful, by Noble Cain; words by Katharine Lee Bates. SATB, accomp'd. 15c. A straightaway setting of Mrs. Bates' familiar poem. Very melodic, and singable by the average chorus. (2) Early One Morning; 17th century tune arr. by Noble Cain; text an English folk song. SATB; accomp't ad lib. 15c. The old English ballad of a maid entreating her lover never to deceive her. Easy, gay, and has a nice lift. (3) The Small-Town Band, by Noble Cain. SATB; accomp't ad lib. 15c. A characteristically descriptive number in which the instruments of a small band are portrayed. To be used with accompaniment. A first-rate humorous number to break up the tension of a heavy program. (4) Were I Gardener, by Cecile Chaminade, arr. by Noble Cain; words by Roger Miles, transl. by Isabella G. Parker. SA, accomp'd. 15c. An easy setting of a little-known composition by Chaminade. In 2/4. Should be effective for grade or upper classes. —George Strickling

Patriotic Music for Women's Voices: The Call of America, by H. Alexander Matthews; words by Walter Riegger. SSA, accomp'd. 10c. Rather intense for girls' voices, but a song of the times in good spirit for a large girls' chorus. Easy, if you have some sopranos who sing a beautiful A. —R. J.

Patriotic Music for Mixed Voices: (1) Come On, America! by Kenneth M. Murchison, arr. by Geoffrey Montrose; text adapted from Edmund Vance Cooke. SATB with solo or unison, accomp'd. 10c. A modern national pep song. A good tune, a real swing, and easy. (2) Hymn of American Youth, by William Arms Fisher. SATB, accomp'd. 10c. Patriotic hymn for a patriotic festival. Interesting use of the unison choir. Easy and effective. —R. J.

Hall & McCreary Company, Chicago

Choral Octavos: (1) Cradle Song, by Johannes Brahms, arr. by Noble Cain; words by Karl Simrock, transl. by Arthur Westbrook. SAB, accomp'd. 15c. This is an easy arrangement, with no part extending more than an octave in range. The baritone part is extremely easy. Would recommend this treatment of the "Lullaby" for junior-high-school groups or SAB choirs where problems of changing voices exist. (2) Desert Night, by William A. Schnell. SSAATTBB, a cappella. 15c. Difficult to sing because of enharmonic treatment. Modern. Very rich in chords. Uses full dynamic as well as pitch range. The publishers have titled it "Impressionistic music." College or advanced high-school level. (3) Fire, Fire My Heart, by Thomas Morley, arr. by Kenneth E. Runkel; words from "The First Set of Ballets," published in 1595. SSAA, a cappella. 15c. An extremely interesting arrangement. Fine rhythmic study, with an extended "fa-la-la" in true madrigal style. One of the few really singable a cappella numbers for girls' voices. Range of all four parts is within two octaves, G-G. Suitable for average high-school girls' choir. (4) The Galway Piper (Irish folk song), arr. by Van A. Christy. SAB, accomp'd. 12c. Novelty arrangement of old Irish song. Each of the three voices is given an opportunity to develop the melody. Interesting accompaniment. Easy voice range. (5) Little David, Play on Yo' Harp (Negro spiritual), arr. by Harry Robert Wilson. SAB, accomp'd. 15c. Easy arrangement of a fine spiritual. Interesting accompaniment which adds much to the selection. May be used in junior high school as well as by an SAB chorus in senior high school. (6) Music When Soft Voices Die, by Morris Hutchins Ruger; words by Shelley. SATB, accomp'd. 15c. A fine melodic line moves through soprano and tenor voices with chordal harmony which is ever changing in the other voices. Not difficult. (7) On Wings of Song, by Felix Mendelssohn, arr. by Walter Goodell; words by Heine, transl. by Noble Cain. SAB, accomp'd. 15c. A standard treatment for SAB which gives the satisfaction usually found only in four-part arrangements. The chords are full and give a sustained background to the arpeggios in the accompaniment. (8) The Pobble Who Has No Toes, by Dora Flick Flood; words by Edward Lear. TTBB, a cappella. 18c. A humorous, rollicking sea chantey. The harmonic treatment is rich, beautiful, and appealing. Not difficult, although rather long (four stanzas). —Frederic Fay Swift

Carl Fischer, Inc., New York

Walter Aschenbrenner Intermediate Choruses—Mixed Voices: (1) Dancing at the Fair (Hungarian folk song), arr. by Feris Leyhar in collab. with W. Aschenbrenner; text by the arranger. SATB, accomp'd. 15c. Much of this number is in unison. There is good movement and rhythmic appeal. Light in character. (2) Hungarian Dance Song (Czárdás), arr. by Feris Leyhar in collab. with W. Aschenbrenner; text by the arranger. SATB, accomp'd. 12c. There is a good tenor part in this dance song. The rhythm is unusual, and the accented accompaniment is good. (3) Ifca's Castle (Czechoslovakian folk song), arr. by Frances Harley and Walter Aschenbrenner; text by Aschenbrenner. SATB, a cappella. 15c. The melody moves from one part to another in an imitation effect. This is a very good song of easy grade. (4) Kerchief Song (Hungarian folk song), arr. by Feris Leyhar in collab. with W. Aschenbrenner; text by the arranger. SATB, a cappella. 12c. An excellent number characteristic of the sentiment of the Hungarian folk song. Colorful harmony creates good effects. (5) The Nightingale (old Hungarian round), arr. by Frances Harley in collab. with W. Aschenbrenner; text by the arranger. SATB, a cappella. 15c. A good round for program use. The canonic effects are cleverly worked out. (6) No, They Say (old Hungarian folk song), arr. by Feris Leyhar in collab. with W. Aschenbrenner; text by the arranger. SATB, a cappella. 12c. A very good number of easy grade. The text is in typical folk-song style, arising from the life of the people. (7) Night Song, by Frances Harley, ed. by W. Aschenbrenner, SATB, a cappella. 12c. Contrast in text and key highlight this composition. The harmony is pleasing and not difficult. Very good. (8) The Sky Is Up Above the Roof, by Bernard Fitzgerald, ed. by W. Aschenbrenner. SATB, a cappella. 12c. Chromatic effects make this song very interesting. The range is good, as is also the change of time. —Ruth B. Hill

The Army Air Corps (official song of the U. S. Army Air Corps), by Robert Crawford. SATB, SSA, SA, accomp'd. 16c ea. Also pub. for TTBB. (Orchestration reviewed in February-March issue.) Excellent arrangements of this popular number, especially the SATB. Parts occasionally divided; medium difficulty. This type of song needs male or mixed voices if possible. —Paul W. Mathews

Am-Rus Music Corporation, New York

The United Nations, by Dmitri Shostakovich, arr. by Harold Byrns; words by Harold J. Rome. SATB, accomp'd. 15c. Musically fine. Easy and effective. Text has much more in it than the usual patriotic composition. Highly recommended. —H. T.

CHORAL MUSIC FOR CHRISTMAS

C. C. Birchard & Co., Boston

Laurel Octavo: (1) As Joseph Was A-Walking. Music by Don Malin; text traditional. SSA, optional a cappella. 12c. Traditional, seasonal, good music. Easy; good melodic line; well harmonized. Optional a cappella. (2) Jesu, Joy of Man's Desiring, by J. S. Bach, ed. and arr. by Harry Robert Wilson; text by arranger. SATB, accomp'd. 15c. Parts for string orchestra accompaniment available from publisher. This edition retains all of the harmonies of Bach but modernizes the notation. The reverent but joyful spirit of the music makes it especially useful for the Christmas words as well as the general text. (3) A Star Shone Down. Music by Roy S. Stoughton; text by David Stevens. SSA, accomp'd. 10c. Text, traditional Christmas pastoral story; music, easy but good. (4) Patapan (Burgundian carol), arr. and transl. by Harry Robert Wilson. SSA, TTBB, SATB, optional a cappella. 15c ea. A very clever setting. This charming old French tune has been known as both a folk song and a carol. The arrangement is especially designed to be used during the Christmas season. Fine rhythms. —Harold Tallman

G. Ricordi & Co., Inc., New York

Collection of Part Songs and Choruses: Rise Up, Shepherd, an' Foller (Negro Christmas spiritual), harm. and arr. by George W. Kemmer. SATB, a cappella. 15c. A good Christmas concert number. Eight parts in certain sections. High B₂ for tenors in the ending climax. A few humming effects but not overdone. Good contrast. —Francis H. Diers

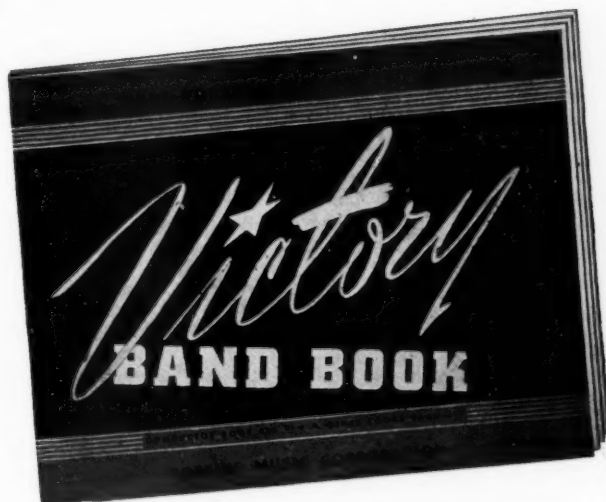
SONG COLLECTIONS

Memories of Mexico Album, A Collection of Mexico's Most Popular Melodies, with English and Original Spanish Text. [New York: Edward B. Marks Music Corporation, 1942. 48 pp. \$1.00.]

This folio contains many favorites, among which are "Alla en el Rancho Grande," "La Cuchuracha," "La Barrachita," "La Golondrina," and the "Himno Nacional Mexicano." Also included is the music for the "Popular Jarabe Tapatio" (Mexican Hat Dance). Ukulele and guitar chords are given. —Helen Grant Baker

Mexican Fiesta Album: A Collection of Selected Favorite Mexican Melodies, with English and Spanish Lyrics. [New York: Edward B. Marks Music Corporation, 1942. 54 pp. \$1.00.] Sixteen songs and a "Zacatecas" for piano in the popular idiom comprise this folio. Prior to this publication most of the songs in it have been available only in sheet music. —H. G. E.

THE Band Book of the Times



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WHEN YOU WORE A TULIP.....
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L'IL LIZA JANE.....
WHERE DO WE GO FROM HERE?.....
THE MARINE'S HYMN.....
AMERICAN PATROL.....
NAVY WINGS.....

Arranged by **PAUL YODER**

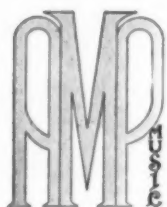
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.....Flutes in C2nd Bb Cornet
.....Db Piccolo3rd Bb Cornet
.....Eb Clarinet1st and 2nd Bb Trumpets
.....1st Bb Clarinet	.....1st Horn in Eb (Alto)
.....2nd Bb Clarinet	.....2nd Horn in Eb (Alto)
.....3rd Bb Clarinet	.....3rd and 4th Horns in Eb (Alto)
.....Eb Alto Clarinet	.....1st Trombone (Bass Clef)
.....Bb Bass Clarinet	.....2nd Trombone (Bass Clef)
.....Oboe	.....3rd Trombone (Bass Clef)
.....Bassoons	.....1st and 2nd Trombones (Treble Clef)
.....1st Eb Alto Saxophone	.....3rd Trombone (Treble Clef)
.....2nd Eb Alto Saxophone	.....Euphonium (Baritone) (Bass Clef)
.....Bb Tenor SaxophoneBaritone (Treble Clef)
.....Eb Baritone SaxophoneBasses (Tubas)
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The Wartime Program in Action

AGAIN, THE JOURNAL is fairly overwhelmed with the wealth of material upon which to draw for the Wartime Program in Action columns. Indeed, it is impossible to more than touch a few high spots in reporting the nation-wide war effort activities of school musicians. The items which follow represent a sampling of the good reports received and are selected almost at random, and also include several which were particularly chosen because of some especially significant or unusual feature.

It should be borne in mind that not all schools are as fortunate as some in the wide variety of opportunities afforded for making contributions to the war effort. It is a fact that certain of the more modest reports received are known to be as worthwhile, relatively speaking, from the standpoint of the local community, as some of the more impressive records. Before the season is over it is hoped that deserved recognition can be given in these columns to all of the schools where music organizations are making outstanding contributions to the Program for Music Education in War-time.

MIAMI, FLA. Miami Edison Senior High School band, directed by Fred W. McCall, Jr., has presented five full concerts at Army and Navy camps—one each at the 36th St. Air Forces Ferry Command, O.P.S. Locka Naval Air Base, and Richmond Naval Blimp Base, and two at the Miami Beach Air Corps Training Schools. On each of these occasions, with one exception, exhibition drills were also presented. Other war program contributions include special Navy recruiting program in Bayport Park, Marine recruiting program at Orange Bowl Stadium, Navy Day celebration at Orange Bowl Stadium, and seven Victory parades. ♦ An all-girl orchestra from the band has appeared before some 90,000 service men. This unit presents programs at training centers, hospitals, combat camps, etc. Twenty-nine appearances are recorded the past year. ♦ Besides all this, the band has given two Victory Corps concerts. It is interesting to note that all members are taught the manual of arms, as well as U.S.A. regulation infantry marching. More than 100 former members of the band are now in the armed forces.

SOUTH HUNTINGTON, L.I. Over \$4,000 worth of bonds and stamps were sold at the Victory concert and bond rally held in the High School auditorium. The program was provided by the boys and girls high school glee clubs, and junior and senior high school band under the direction of Theodore Valentine. Speakers included members of the armed forces, including former members of the South Huntington faculty. The concert marked the beginning of a \$5,000,000 bond drive for Suffolk County.

CROSSET, ARK. Earl Wallup, director of the high school band, reports about \$40,000 in bonds and stamps sold at the two bond concerts. The school has a very active Victory Corps in which the band has a prominent part.

DALLAS, TEXAS. A Victory Festival sponsored by the Greater Dallas School Band and Orchestra Association, Arthur Harris, President, replaced the annual three-day spring festival with a series of concerts in individual schools, says the *Southwestern Musician*. "Two purposes were set up for the Victory concerts—first, to show each community how the musical education which the children are receiving in school is geared to the war effort, and, second, to give added opportunity to the purchase of war bonds. With an original goal of \$100,000, thirty-one concerts to date have netted subscriptions of \$525,000."

VANCOUVER, WASH. Wallace Hannah, director of music in the Vancouver Schools, reports an unusual war effort service by the high school band: "The bond department of the big Kaiser shipyard here has charge of programs, special features such as launchings, bond rallies, etc., and has the responsibility of upholding the morale of all three shifts of workers in the yard. Through this department I was approached toward the end of the school year with a proposition to take the whole high school band into the shipyard for the summer months, as a morale builder. Arrangements were made, and the students now work an eight-hour shift, their first duty being to build ships, and in addition to this they play concerts each week during lunch hours, and will play for all launchings, bond drives, and other war-effort functions. We have seventy in the band, the shows are well liked and, boy, do we get 'em going! It's kind of an awkward time for a community sing because the workers are all eating lunch, but we always close with a song."

KOSCIUSKO, MISS. High School Band, under the direction of W. G. Skipworth, has received enviable tributes from various local sources, indicating that this band has made itself an indispensable community asset during the war period. A few quotations: *David E. Crawley*, President of the Board of Trustees, City Schools: "The members of this organization have been very earnest in every phase of wartime activities. I am proud of this organization, and in making this statement I feel I voice the sentiment of every citizen in the city." ♦ *Mrs. Carl C. Alexander*, President of American Legion Auxiliary: "Our high school band and its director have rendered most efficient service to the community. In every instance that it was possible for them to do so, they have cooperated with the American Legion Auxiliary, and have rendered services that were a credit to any band. The patriotic programs were outstanding, and there has been no occasion where the Kosciusko High School Band was needed and asked to participate that they did not cheerfully cooperate." ♦ *M. T. Glaze*, Secretary of the Chamber of Commerce: "Our high school band has done its part for the war effort. Among other things, the band has played for the U.S.O., Red Cross, etc. It made a tour of the county in the interest of the Red Cross, has played at flag-raising services, and for the American Legion. The band paraded with

soldiers from Camp McCain and assisted in the demonstration of the soldiers' training and in their flag service. The band is always ready and anxious to assist in the war effort or in any laudable civic undertaking." ♦ *Tom S. Hines*, Superintendent of Schools: "Having planned the full year's program with a view to serving the war effort, our high school band executed its plans to a high degree of success. Not only did the band follow the planned program in an excellent manner, but on numerous occasions gave its services in furthering undertakings not originally included in the program. Throughout the year it has been the policy of the Kosciusko Public Schools to encourage and cooperate with the band in its wartime program to the extent of granting excused absences for members of the band whenever the services of the band or its members were requested for programs connected with the war effort."

ANACONDA, MONT. Victory concerts have been continuous in the Anaconda Public Schools, with participation by all units in the system—grade, junior, and senior high school groups. About \$18,000 in bonds and stamps were sold at the door for the seven concerts in the series. H. E. Hamper is director of the band and orchestra; Harriet MacPherson, teacher of strings; Mary LeClare, chorus director.

WHITE PLAINS, N. Y. From *Music News*, published for the musicians of Westchester County by the Music Department of the County Recreation Commission, we learn that under the direction of Arthur Todd the department is providing a coordinating service for the entire county. The department has helped in planning and conducting community sings and bond rallies in many communities. Workshops were set up in various communities for song leaders, accompanists and playground leaders. ♦ Assistance was given to schools, clubs, centers, P.T.A. groups, and programs of various types. In one month twenty Pan American programs were presented. A broadcast was arranged for the schools and a special Pan American program for Music Week was given. ♦ A music loan library is maintained in cooperation with the public libraries of the county; a negro choral union was sponsored combining nine local choirs; a chamber music society was organized and held weekly rehearsals the past season. ♦ Assistance was given to communities, factories, and nationality groups in organizing choruses, instrumental ensembles and music programs. A talent bureau was maintained for the benefit of performers and for those who wished their services. ♦ Peter W. Dykema is chairman of the County Music Committee which advises and assists the department in carrying out this worthy program.

ILION, N. Y. Under the direction of Frederic Fay Swift, the Music Department of the Ilion Public Schools has made significant contributions to the war effort. The high school Varsity Choir participated in a local bond rally, and also appeared with Charles Laughton and other celebrities at a bond sale. Over \$100,000 in war savings bonds were sold at these two events. The choir appeared at a local "T" flag award ceremony—the second in the United States. ♦ Two songs composed by grade-school students were accepted by the Education Staff of the

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2290	Pale Star	Bunting	.10
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2136	The Bells	Kinsella	.12

S.A.T.B.

2276	Prelude Thought to Christmas	Booth	.12
2303	Mary's Little Son	Demarest	.12
2356	Kings Shall Come from Saba	Campbell	.12
2358	A Child Was Born in Bethlehem	Lubin	.12
2287	'Tis The Light of Christmas	Reymes-King	.15

S.A.B.

2080	Ye Watchers and Ye Holy Ones	Traditional	.12
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A Chorale for Our Country.....	7938	Old Swiss—McKinney16
The Star-Spangled Banner.....	5386	G. O'Hara12
The Americans Come!.....	4574	F. Foster .....	.16
Sing On! Sing On!.....	7785	G. Klemm .....	.15
Anchored by the Grace of God.....	7931	R. D. Shure.....	.18
A Prayer for Peace.....	7613	A. H. Johnson.....	.15
A Song of Victory.....	7608	A. H. Johnson.....	.15
Daniel Webster's Collect for Americans..	7756	H. B. Gaul.....	.20
Victory Tide	7831	Wm. G. Still.....	.15
I Hear America Singing.....	7859	R. B. Reed.....	.16

MALE

Brothers, Sing On.....	6927	H. McKinney .....	.15
The Star-Spangled Banner.....	5387	G. O'Hara .....	.12
A Chorale for Our Country.....	7939	Old Swiss—McKinney ...	.15
A Prayer for Peace.....	7724	A. H. Johnson.....	.15
Land of Our Birth, Forever Free.....	7752	G. O'Hara .....	.15
Victory Tide	7837	Wm. G. Still.....	.15
Song for Today.....	7858	R. Elmore .....	.18

FEMALE

The Americans Come!.....	4573	F. Foster16
A Prayer for Peace.....	7945	A. H. Johnson.....	.15
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1028	FIGHTING FRENCH—Krone.....	.16
6512	BLESSED IS THE NATION—Tkach.....	.16
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Treasury Department in connection with the M.E.N.C.-Treasury Department song-writing project. ♦ The music department presented four special programs: Music for Fighting Americans, American Unity through Music, All-American Music Program, and Music of Our Allies. Over 40 per cent of the entire student body participated in these programs. ♦ The high school band has played for departure of boys for the armed forces, but this practice has been discontinued because local facilities are very poor for such ceremonies. The band has also appeared in programs and parades and various celebrations. The choir sang at the memorial service for the first local casualty of the war. ♦ Over 200 students in the schools composed songs in the victory song-writing contest inaugurated by the New York State School Music Association in connection with the Treasury Department-M.E.N.C. song-writing project.

PORTVILLE, N. Y. With a population of about 1,200 and school enrollment of 475, the school music department has a record of selling enough bonds and stamps through one effort to pay for nearly eight jeeps at \$3,485 each. This was more than twice the quota assigned by the Cattaraugus County War Savings Committee last spring. The high school band and mixed choirs, as well as soloists, provided the program for the concert. Philip Skeps is director of music.

FLORESVILLE, TEXAS. Of some \$14,000,000 in war bonds and stamps sold as a result of the state-wide program of Victory concerts, Floresville School was credited with \$271,638. Only three cities in Texas had higher records. The population of Floresville is less than 2,000. Director of the high school band is Fritz Teltschick.

GREENWOOD, MISS. High School Band under the direction of Roy M. Martin has given sixteen concerts, eight of which were directly connected with wartime activities, and has participated in twenty-two parades for U.S.O. war bond sales, Christmas programs, dedication of Air Base, Red Cross, etc. ♦ The band sponsored a pageant which involved the entire student body, and instrumental ensembles and soloists from the band have made numerous appearances in connection with all types of local activities.

CHARLESTON, W. VA. Charleston High School Band, under the direction of Robert G. Williams, has a record for service in the war effort which is undoubtedly distinctive, not only because of the number of appearances, but because of the wide variety of their contributions. They include the following: Two "E" award ceremonies — General Machinery and Barium Reduction; Pearl Harbor Day; baseball game for Army-Navy relief fund; state bond drive; parades and evening performances for Dorothy Lamour and Greer Garson bond rallies; state colored bond rally; dedication of old post office as recruiting station; scrap drive — three performances; opening of "Daily Mail" scrap station; OCD state award; parades for Armistice Day; Marine shows (two); induction of Marines; armament display at W.C.H.S. Auditorium; parade for Mayor of Dutch Harbour; Lions' Club bond sale; induction of Navy's 10,000th recruit; dedication of Victory Hut; opening of second bond drive; parade for Gazette's bond selling paper boys; United Action Day parade; Marine's birthday celebration;

Service Center dedication; Father Flanagan bond rally; OCD fire station dedication; parading recruits to station. This report indicates not only a lively schedule for the high school band, but also a community which is completely geared to all phases of the war effort.

ST. CLOUD, MINN. Supt. H. B. Gough reports that the St. Cloud Public School Music Department has rendered a real contribution to the war effort. The school band activities have included playing for send-offs of selectees. For each of these assignments it is required that the members of the band meet at the high school at 7:00 a.m., rain or shine. The band was featured in the "Remember Pearl Harbor" patriotic rally sponsored by the local Navy recruiting station on December 7, 1942. The past spring the band divided time at the induction ceremony for WAVES with the World-Chamberlain band. The band has also aided in local bond rally parades and has helped the local State Guard Company stage maneuvers, besides appearances on national holidays and the like. Both the junior high school and senior high school choruses, as well as the band, have taken part in various community bond rally programs. Erwin A. Hertz, head of the Music Department, was campaign director in the St. Cloud drive for spring-wound phonographs, in which 150 machines were collected for use in assembling phonographs for the armed forces abroad. Victory sings were included at each of the eight Victory concerts, and during the last three months of school there were Victory sings each Friday morning to begin the school day. Weekly community sings were held during the summer. The Thanksgiving program was called "Thanks for America" and followed the Treasury Department outline. The annual Christmas community sing is a tradition of which the community is very proud. More than 400 graduates of the St. Cloud Public Schools are in the armed forces.

TO BE CONTINUED

Marines

CONTINUED FROM PAGE TWENTY-SIX

aides and messengers in the battle. Many of them were decorated for heroism under fire, and some of them never came back for their instruments. Musicians of the Fifth Regiment today wear the French fourragere, a green and red braided cord decoration which the French government awarded to the outfit in recognition of its thrice-cited conspicuous action.

The thirty-four men who made up the original United States Marine Corps Band when it was formed in 1798 set the standard of "fighting musicians." Many of those first bandmen fell in battle aboard U. S. warships during the French Naval War of 1798-1801. Ever since then the musicians have been recruited for general duty and must qualify as fighting Marines before earning a musical assignment.

As a matter of fact, one needs to go back no further than current fighting in the South Pacific to find an outstanding example of "music" heroism. Field Music First Class Howard C. Barling, 22, of 115 Stout Street, Pontiac, Michigan, was recently awarded the Silver Star Medal for his "conspicuous gallantry and intrepidity in action" last April.

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Music in the War Effort Citations

THE MUSIC WAR COUNCIL, with the cooperation of the National School Band, Orchestra, and Vocal Associations, has initiated a special program to give national recognition to school music organizations which have earned local distinction through participation in their school and community wartime activities. Early returns from a preliminary survey made with the assistance of the chairmen of Regional Boards of Control of the N.S.B.O.V.A. indicate that there are many school music departments and organizations deserving such recognition, on the basis of *special services performed, or unusual effort or sacrifice made by student musicians and their instructors and directors outside of the customary school and community routine of public performances.*

In reviewing the first reports received in the survey, the Citation Committee found that while many school music organizations have been doing commendable work through keying their musical activities to the local and national war program, in numerous instances there is no particular special effort indicated. In other cases the students, teachers and directors, as well as the superintendent, principal, and members of the school board, deserve credit for achievements and services far beyond what would have been possible in the usual day-in and day-out school schedule.

It is the desire of the Music War Council of America that the special citations go to school music organizations in the latter class, and therefore the National School Band, Orchestra, and Vocal Associations, through the Regional officers, have endeavored to enlist the aid not only of the schools, but of city officials, civic organizations, churches and leading citizens in securing the information and opinions upon which can be based the recommendations for citations.

Only a few citations have thus far been awarded. Many more will be announced within the next few months. Among those announced at the time this issue of the JOURNAL goes to press are the following:

ALABAMA: *Montgomery*—Sidney Lanier High School Band, Yale H. Ellis, Director.

ARKANSAS: *Forrest City*—Forrest City High School Band and Chorus, J. D. Henley, Director of Instrumental and Choral Department.

Fort Smith—Fort Smith Senior High School Concert Band, Addison Wall, Director of Instrumental Music—Chairman, Music Department.

Little Rock—Little Rock High School Band, L. Bruce Jones, Director of Instrumental Music.

Pine Bluff—Pine Bluff High School Band, R. B. Watson, Music Supervisor.

Texarkana—Arkansas Senior High School Band, J. Raymond Brandon, Director of Music.

GEORGIA: *Bainbridge*—Bainbridge High School Band, R. Glenn Johnson, Director of Music.

Thomasville—Thomasville High School Band, Wm. T. Verran, Director.

ILLINOIS: *Chicago*—Harrison High School Band, Joseph Ewald, Director.

Joliet—Joliet Township High School, A. R. McAllister, Director.

Downers Grove—Downers Grove High School Band, C. J. Shoemaker, Director.

INDIANA: *Elkhart*—Elkhart High School Band, David Hughes, Director.
Crawfordsville—Crawfordsville High School, Vernon E. Spaulding, Director of Music.

IOWA: *Mason City*—High School Band, Carleton L. Stewart, Director; H. S. Chorus, Mildred Luce, Director; H. S. Orchestra, Marjorie B. Smith, Director; Roosevelt Jr. H. S. Band and Orchestra, Lee Christian, Director; Monroe Jr. H. S. Band and Orchestra, J. J. Fitzgerald, Director; Grade Schools Band and Orchestra, W. A. Storer, Director.

KANSAS: *Chanute*—Royster Junior High School Band, String Orchestra, Boys' and Girls' Glee Clubs, Robert A. Rue, Head of Music Department, Director of Band and Orchestra, Girls' Glee Club; Adeline Robertson, Director of Boys' Glee Club.

LOUISIANA: *Alexandria*—Bolton High School Band and Chorus, Robert C. Gilmore, Music Director.

Monroe—Ouachita Parish High School Band, Walter C. Minnlear, Director.

Shreveport—Fair Park High School Band, W. Hines Sims, Director.

MICHIGAN: *Big Rapids*—Big Rapids High School Band, Burrell B. Bradley, Director.

Kalamazoo—Kalamazoo High School Band, Orchestra, and Chorus, Cleo G. Fox, Supervisor of Music, Director of Band and Orchestra; Esther Nelson, Director of Chorus.

River Rouge—River Rouge High School, Mac E. Carr, Director of Instrumental Music.

MISSISSIPPI: *Brookhaven*—Brookhaven High School Band, W. H. Goodwin, Director.

Canton—Canton High School, W. H. Blackwell, Director.

Columbus—Stephen D. Lee High School Band, E. A. Cornelius, Director.

Columbia—Columbia School Band and Orchestra and Columbia Swingsters, Howard F. Lane, Bandmaster.

Greenville—Greenville High School Band, Dan Jensen, Director.

Greenwood—Greenwood High School Band, Roy M. Martin, Director of Instrumental Music.

Kosciusko—Kosciusko High School Band, W. G. Skipworth, Director.

Laurel—George H. Gardner High School Band, M. M. Flower, Director.

Sardis—Sardis High School Band, Maxing Pybas, Director of Music Education.

Senatobia—Senatobia High School Band, Jessie Anna Hodges, Director.

Yazoo City—Yazoo City High School Band, Roger Dollarhide, Director.

NORTH CAROLINA: *Lenoir*—Lenoir High School Band, Lenoir High School Chorus, James C. Harper, Director of Band; R. O. Klepper, Director of Chorus.

NORTH DAKOTA: *Bismarck*—Bismarck High School Band, Clarion E. Larson, Music Supervisor.

OREGON: *Klamath Falls*—Klamath Union High School Band, Orchestra and Chorus, Andrew Loney, Jr., Director of Music Education.

PENNSYLVANIA: *Indiana*—Indiana High School Band, Harry A. Canfield, Director of Music.

TENNESSEE: *Columbia*—Columbia Military Academy Band, C. N. Martin, Bandmaster.

Jackson—Jackson High School Band, C. A. Wallick, Bandmaster.

Memphis—Technical High School Band, Technical High School Singers, Wilson Mount, Director of Music and Choral Director; Harry E. Dillman, Instrumental Music Director.

VIRGINIA: *Richmond*—John Marshall High School Chorus, Charles Troxell, Vocal Music Instructor.

WASHINGTON: *Longview*—R. A. Long High School Band, Calvin A. Storey, Instrumental Music Instructor.



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Billy Boy
Bring a Torch, Jeannette, Isabella
Come, Let Us to the Bagpipe
Sound (Bach)
Cowboy's Meditation
Dedication (Franz)
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God Be in My Head (Wilson)
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Music Education Activities Calendar

THE PARAGRAPHS following summarize the information supplied up to the time of going to press by affiliated and cooperating organizations on the following points: (1) date and place of next meeting; (2) date and place of next election of officers; (3) new officers not previously announced in the Journal; (4) additional information of especial interest; (5) name and address of the officer who supplied the information and to whom inquiries for further information may be sent.

Some of the meetings will have taken place by the time the Journal is off the press, but they are included in order to give as complete a picture as possible, at this time, of organized music education activities girded for the war effort.

Arizona School Music Educators Association: (1) No meetings for duration. (2) By mail, fall of 1943. (5) George C. Wilson, president, University of Arizona, Tucson.

I&A Phoenix Music Educators Club: (1) Organization inactive for duration. (5) Robert B. Lyon, chairman, Arizona State Teachers College, Tempe.

California-Western Music Educators Conference, Bay District: (3) President—Dorothy Ketman, Palo Alto; vice-president—Russell Bodley, Stockton; board of directors—Robert Choate, Oakland; Virginia Short, Stockton; Mabelle Wilson, Berkeley; Lorraine Walsh, San Francisco; Leon Jenkins, San Jose; directors held over—Eileen Washington, San Francisco; David Harms, Napa; Eunice Skinner, Berkeley; past president—Charles S. Hayward, Los Gatos.

Central District: (1-2) Some time in October, if arrangements can be completed—Fresno. (5) Ione Hooker, secretary-treasurer, High School, Chowchilla.

North Coast District: (1-2) October 11, Junior High School, Eureka. (5) William B. Crane, secretary, 1027 Van Ness Ave., Ferndale.

Northern District: (1-2) Early fall, Sacramento. (3) President—Forrest J. Baird, Marysville; vice-president—Mrs. Ida North, Sacramento; secretary-treasurer—Floy Young, Sacramento; board of directors—Ruth Phillips, Sacramento; Ivine Shields, Sacramento; Otto Fox, Auburn. (5) Floy Young, secretary-treasurer, Board of Education, Sacramento.

Southern District: (1) November 13, Polytechnic High School, Los Angeles, 9:30 a. m. Speakers—Lilla Belle Pitts and Capt. Lyle Welch. Section meetings and general session. (5) Ralph M. Holmes, president, 3944 Rosewood Place, Riverside.

California School Band and Orchestra Association, Southern District: (1) October 2, Freeman Music Company, 737 S. Hill St., Los Angeles. (2) June 1944. (3) President—Carl G. Lindgren, Long Beach; vice-president—William Phillips, Los Angeles; secretary—Mrs. Helen W. Bicknell, Los Angeles; corresponding secretary—Sally Sheffield, Los Angeles; treasurer—Halstead McCormac, Alhambra; board of directors—William H. Gould, Long Beach. (5) Sally Sheffield, 737 S. Hill St., Los Angeles.

Colorado Choral Directors Association: (1-2) Only meeting definitely planned is to be a clinic in March at Denver. (5) Harry L. Hay, secretary-treasurer, 216 S. College Ave., Fort Collins.

Colorado Instrumental Directors Association: (1-2) Denver, some time in December. (5) Gus E. Jackson, secretary, 109 Third St., Arvada.

Connecticut Music Educators Association: (1) October 29, Heublein Hotel, Hartford. Luncheon meeting at 12:30 p. m. Speaker—Augustus D. Zansig, "Leadership of General Singing." (2) April 1945. (3) President—Helen G.

Bonney, New Britain; vice-president—G. A. Pearson, Manchester; recording secretary—William O'Shaunessy, Stamford; corresponding secretary—Ellen Williams, Devon; treasurer—Mary Greenan, Hartford; senior board member—May Andrus, Hamden; junior board member and past president—Elsa Limbach, Norwich; member at large—John Ohanlon, Westport; private teacher—Belle Slater, New Haven.

I&A Hartford Music Educators Club: (1) October 9, Bond Hotel, Hartford. Speaker—Ennis D. Davis, Ginn & Company, New York City. (2) April 15, 1944. (3) President—Elizabeth C. Sonier, Winsted; vice-president—Frances A. Warner, Middletown; secretary—Audrey F. Thayer, Hartford; treasurer—Jesse F. Davis, Glastonbury; assistant treasurer—Gladys L. Hill, West Hartford; chairman, program committee and past president—James D. Price, Hartford. (5) Elizabeth C. Sonier, president, R.F.D. 1, Winsted.

I&A New Haven Music Educators Club: (3) President—Robert Yingling, University of Connecticut; first vice-president—Mrs. Wilhelmina Strandberg, East Haven; second vice-president—Mary Lane, Wethersfield; secretary—Hermann Beckert, State Teachers College, Willimantic; assistant treasurer—Alice Marooney, New Haven.

Delaware Music Educators Association: (1) October 21-22, Wilmington, in conjunction with the Delaware State Education Association. Luncheon and business meeting on October 21. "Music in Our Times" theme of the address and discussion on October 22—William P. Frank, speaker. (2) Fall of 1944. (5) Elizabeth Staton Field, president, 54 S. State St., Dover.

District of Columbia (Md., Va., D. C.): National Capital I&A Music Club. (1) November. (3) President—Osmar P. Steinwald, 3 East 25th St., Baltimore; first vice-president—Alpha Mayfield, University of Virginia; second vice-president—Lucy Lynch, Washington, D. C.; treasurer—Catherine Murray, Washington, D. C.; directors—Miriam Hoffman, Hagerstown, Md.; Wendell Sanderson, Richmond, Va.

Florida Education Association, Music Section: (1) November 9-10, Miami. Music clinic in conjunction with the Florida School Band, Orchestra, and Vocal Association. (5) Fred W. McCall, Jr., chairman, Miami Edison H. S., Miami.

Florida Bandmasters Association: (1) See item 1 above. (2) Present officers will continue for the duration. (4) State-wide band inspections in April 1944. (5) Fred W. McCall, Jr., president, Miami Edison H. S., Miami.

Florida School Orchestra Association: (1) See item 1 above. (3) Amado Delgado, Hillsborough H. S., Tampa, appointed acting president during absence of Al G. Wright, who is now in the Army Air Forces.

Florida School Vocal Association: (1-2) See item 1 above. (5) Lallie B. McKenzie, president, Palm Beach H. S., West Palm Beach.

Georgia. I&A Atlanta Music Educators Club: (1) October 9, Monroe Gardens, Atlanta. Picnic—speaker, folk dancing and singing. (2) June 1944. (3) President—Helen Knox Spain; first vice-president—Douglas Rumble; second vice-president—Mrs. Ruby White Brown; recording secretary—Mrs. R. S. Lowrance, Jr.; corresponding secretary—Lucien Thomson; treasurer—Leila Sams.

Illinois State Normal University: (1) October 25, ninth annual music clinic at I.S.N.U. (Normal, Ill.), covering vocal and instrumental music, problems, and materials in the public schools. There is no charge for attending the clinic. Noble Cain will conduct the vocal section; James Robertson, director of music in the public schools of Springfield, Missouri, is in charge of the instrumental section. One of the highlights is to be the assembling, on Sunday, October 24, of many of the adult choirs and their respective directors of the Normal-Bloomington area under the direction of Mr. Cain. (5) Emma R. Knudson, Illinois State Normal University, Normal.

I&A Chicago Music Educators Club: (1-2) October 9, Field's English Room. Mr. Youngert, Superintendent of Oak Park High School, will be guest speaker. Mrs. McBride of Elmwood Park will give a book review. (4) December 4, Hazel B. Nohavee, President of the North Central Music Educators Conference, will be guest speaker. Another meeting is scheduled for April 1. (5) Beulah I. Zander, president, 5644 N. Artesian Ave., Chicago.

Indiana State Teachers Association, Music Section: (1-2) October 21-22, Shortridge High School, Indianapolis. (5) Thomas R. Clem, secretary, 1014 Nichol Ave., Anderson.

Indiana State Choral Festival Association: (1-2) October 21-22, Indianapolis. Massed chorus of 850 voices singing at Cadle Tabernacle for general session of Indiana State Teachers Association, Friday, October 22, 7:30 p. m., George F. Strickling, guest conductor. (5) Glen A. Stepleton, president, 323 S. College, Muncie.

Iowa Music Educators Association: (2) Election by mail now in progress. (5) Maurice T. Iverson, president, 1221 Pierce, Sioux City.

Iowa Bandmasters Association: (1) First week in November, Des Moines. (2) First week in June at state convention. (5) Alonzo Leach, secretary, 805½ Locust St., Des Moines.

Kansas Music Educators Association: (1-2) November 5-6, Wichita. Annual meeting—program to be announced later. (5) Everett Brown, vice-president, 4200 Booth, Kansas City.

Louisiana Music Education Association: (1-2) October 12-13, Alexandria. War-time Institute, theme "Music Education in a War and Postwar World." Principal guest speaker—James L. Mursell, Teachers College, Columbia University, New York City. (5) Robert C. Gilmore, Bolton H. S., Alexandria.

The fourth annual Forum for Piano Teachers convened at Louisiana State University, Baton Rouge, on July 7. Polly Gibbs, organizer of the forum and chairman of the piano division of the Louisiana Music Education Association, presided at the meetings.

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Maryland Music Educators Association: (1-2) October 22-23, Baltimore. Delegate meeting, with delegates from Maryland State Teachers Association. (5) Frances Jackman Civils, secretary-treasurer, 1206 Argonne Drive, Northwood, Baltimore.

Massachusetts. I&A Boston Music Educators Club: (1) October 2, University Club, Trinity Place, Boston, 12 noon. (2) April 1, 1944. (4) Four luncheon meetings are held each year on the first Saturday of October, December, February, and April, with community singing, speakers and demonstrations. (5) Eva A. Sanderson, secretary, 409 Waltham St., West Newton.

Michigan. I&A Detroit Music Educators Club: (1) October 29, Statler Hotel Ballroom, Detroit. Joint meeting with Michigan Education Association. Tentative program includes addresses by representatives of the newly reorganized Detroit Symphony Orchestra and a musical program by outstanding Detroit musicians. Community singing will play a major part in all meetings during the year. (3) President—Theodore Armstrong, in the armed forces; acting president—Marie Joy Curtiss, 738 Balfour Road, Grosse Pointe; recording secretary—Virginia Brodell; corresponding secretary—Gordon C. Allen, 934 Seward, Detroit; treasurer—Robert Haskins, in the armed forces; acting treasurer—Glenn Klepinger; committees: program—Clara Ellen Starr; membership—Isabelle Hoersch; hospitality—Florence White; social—Thelma Allen; publicity—Anne McKay Keppel; house—Milton Aptekar. (4) Christmas meeting set tentatively for December 11.

Minnesota Music Educators Association: (1) October 14-15. Division meetings. The eight new chairmen of the music sections of each of the divisions of the state will be on the Board of Directors of the M.M.E.A. (2) October 30, or during the Christmas holidays. (5) Ronald G. Riggs, secretary-treasurer, State Teachers College, St. Cloud.

I&A Twin Cities Music Educators Club (Minneapolis, St. Paul): (1) October 9, Coffman Memorial Union, University of Minnesota, 12:15 p. m. (3) President—J. Clark Rhodes, University of Minnesota, Minneapolis; vice-president—Elsie Kwakkernaat, Minneapolis; secretary—Hazel Minar, 2544 N. E. Pierce St., Minneapolis; treasurer—Hugh Gibbons, St. Paul; board of directors—Francis Mayer, St. Paul; Lucille J. Caswell, Minneapolis; Jennie Heck, St. Paul; Frances Wilson, South St. Paul; Vida Cowin, Minneapolis. (4) Members were entertained at the home of Mr. and Mrs. Robert Schmitt at the time of their last meeting on May 22.

Mississippi Bandmasters Association: (1-2) First week in December at Laurel Clinic and meeting. (4) At the August 31 meeting it was decided to hold a contest if at all possible—if not band, then at least a solo and ensemble contest. (5) Simon Kooyman, president, Box 607, Clarksdale.

New York State School Music Association: (1) The Eleventh Annual Conference scheduled for Albany has been canceled. Instead, a series of nine all-state concerts and directors conferences will be held. At the moment, all details are not available, but it is estimated that over 2,000 boys and girls—the best from the member schools—will be allowed to participate in the nine regional all-state band, orchestra, and choir concerts. These will be held at Long Island, Kingston, Albany, Ilion, Auburn, East Aurora, Jamestown, Hornell, and Endicott. A one-day conference for directors will be held on the last day of the program. (4) A meeting of the officers and Executive Committee has been scheduled for Hotel Syracuse

The Competition-Festivals Manual

Attention is again called to the fact that by unanimous vote of the National Board of Control the Manual and music lists of the National School Band, Orchestra, and Vocal Associations issued in 1943 are intended to serve for 1944, and possibly for the duration. Ample stock of the 1943 edition has been made available so that orders may be filled promptly. \$1.00 per copy, postpaid.

during the Holiday Vacation. This will cover the major business items of the year and will take the place of the Annual Conference. (5) Frederic Fay Swift, secretary-treasurer, 100 S. Fourth Ave., Ilion, N. Y.

North Carolina Contest-Festival Association: (1) Executive Board meeting September 11. Probably no contests or festivals for the duration. (5) James C. Harper, executive board member, 193 Norwood St., Lenoir.

North Carolina Music Teachers Association: (3) At the annual meeting on April 1, the following officers were elected for a two-year term: president—Harry E. Cooper, Raleigh; vice-president—Henry A. Bruinsma, Duke University; secretary-treasurer—Frederick S. Smith, Raleigh City Schools. (4) Committees are now at work in an effort to improve the teaching of music, both in the schools and by private teachers. (5) Harry E. Cooper, president, Meredith College, Raleigh.

North Dakota State High School Music Contest Committee: (1-2) October 15, Grand Forks. (5) John E. Howard, chairman, Box 86, University Station, Grand Forks.

Ohio Music Education Association: (1) September 19, Deshler-Wallick Hotel, Columbus. Fall meeting of Board of Directors. (4) O.M.E.A. celebrates tenth year of publication of the Triad. (5) Howard F. Brown, executive secretary (and editor of Triad), 417 Oberlin Ave., Lorain.

Southeast District: (1) October 29, sectional meetings at Athens and Portsmouth, in conjunction with Ohio Education Association. (5) D. Merrill Davis, president, 106 Church St., Jackson.

Southwest District: (1) October 29, Netherland Plaza Hotel, Cincinnati. (2) May 1944. (5) Fred C. Mayer, president, 145 Ruby Ave., Wilmington.

I&A Cincinnati Music Educators Club: (1) October 30, Netherland Plaza Hotel. Joint meeting with the music section of the Southwestern Ohio Teachers Association. One of the principal speakers will be Hazel B. Nohavec, president of the North Central Music Educators Conference. Other speakers: Sarah Yancey Cline, Catherine Adams, Charles Stokes, Edith Keller, May Warnking, B. H. Siehl, Sister Mary Serepta. (3) President—Lotta T. Veazey, 216 E. Ninth St., Cincinnati; vice-president—Catherine Adams, Oxford; secretary—Corinne Van Wye, Sands School, Cincinnati; treasurer—Vincent Orlando, Mt. St. Joseph.

I&A Cleveland Music Educators Club: (1) October 29, Hotel Hollenden. Luncheon meeting at 12:15. (5) Emily Lawrence, secretary-treasurer, 2870 Coleridge Road, Cleveland Heights.

I&A Dayton Music Educators Club: (1) Early fall, Dayton. (3) President—Ralph Hartzell, Oakwood High School,

Dayton; vice-president—S. Norman Park, Dayton; secretary—Mildred Wadsworth, 1139 Wisconsin Blvd., Dayton; treasurer—Mary Goode Royal, Dayton.

Oklahoma. I&A Tulsa Music Educators Club: (1) First Saturday of each month at Junior League Tea Room, Tulsa. (5) Mrs. Vesta Paulger, president, Cleveland Junior H. S., Tulsa.

Oregon Music Educators Association: (1-2) Tentative, late October or early November, in Portland. (4) Special bulletin to be sent out. Many changes in personnel due to draft have depleted the Executive Board. (5) Waldemar H. Hollensted, president, 5215 N. E. Cleveland, Portland.

Pennsylvania. I&A Berks-Lancaster Music Educators Club: (1) Discontinued for the duration due to transportation difficulties. (5) Dorothy T. Hughes, president, 16 S. George St., Millersville.

I&A Harrisburg Music Educators Club: (3) President — Lucille Lenker, Millersburg; vice-president—John Isele, Harrisburg; secretary—Russell E. Shuttlesworth, 121 Chestnut St., Harrisburg; treasurer — Madge Anderson, Carlisle; advisory board — Edward P. Rutledge, Anville; Earl Caton, Highspire; Doris Schaeffer, York; Mrs. Vesta Cooke, New Oxford.

I&A Pittsburgh Music Educators Club: (1) October 22-23, in conjunction with Western Pennsylvania Education Conference. (5) Stanley Fleming, president, Millvale High School, Pittsburgh.

Rhode Island Music Educators Association: (1) October 28, Crown Hotel, Providence. (2) June 1944. (3) President—Lee C. McCauley, Rhode Island State College, Kingston; vice-president —Elsie S. Bruce, Warwick; secretary —Dorothea Place, Scituate; treasurer — Mary Remington, East Providence.

South Dakota High School Music Association. (1) District meetings only for the duration. The South Dakota Education Association is divided into districts, or zones, and meets in the fall, each district having their meeting at that time. (5) W. R. Colton, president, University of South Dakota, Vermillion.

Utah. I&A Salt Lake City Music Educators Club: (1-2) October 21, dinner meeting at Lion House. (4) The past summer a luncheon was given in honor of Augustus D. Zanzig, culminating the workshop sessions at the University of Utah. (5) Florence S. Allen, secretary-treasurer, 381 J St., Salt Lake City.

Virginia Education Association, Music Section: (1) November 24, Richmond. (2) November 1944, Richmond. (5) Florence Booker, secretary-treasurer, Washington-Lee H. S., Arlington.

West Virginia Music Educators Association: (1-2) October 28-29, Charleston, in conjunction with the State Education Association. An all-state orchestra and chorus will perform. Dr. John Warren will conduct the orchestra; G. F. Strickling, the chorus. (5) Karl V. Brown, president, 415 High St., Spencer.

Wisconsin School Music Association: (1-2) November 3, Schroeder Hotel, Milwaukee. (5) H. C. Wegner, secretary, 215 E. Jefferson, Waupun.

Wyoming Music Educators Association: (1) Meetings may be discontinued for the duration, and present officers are being retained. (5) Archie O. Wheeler, president, Box 863, Laramie.

Region One, N.S.B.O.V.A.: (1) A meeting of the Board of Control has been scheduled for November in Portland, Ore. (5) Wallace H. Hannah, chairman, 2308 Columbia, Vancouver, Wash.

Region Two, N.S.B.O.V.A.: (1-2) Probably in October in Minneapolis, Minn. Plans for coming year to be discussed.

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.....1st B♭ ClarinetBassoons
.....2nd B♭ ClarinetOboes
.....3rd B♭ Clarinet1st & 2nd E♭ Altos or Horns
.....Solo B♭ Clarinet (Band)3rd & 4th E♭ Altos or Horns
.....E♭ Clarinet1st & 2nd Horns in F
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.....2nd B♭ Cornet (Trumpet)E♭ Bass ..Tuba
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On an occasion this past spring I was a bystander at military drill at one of our great city universities. Up and down the streets marched young men in uniform. The steady rhythm of their marching feet dinned in my ears. For days all I remembered about those marching soldiers was the tramp, tramp, left, right, left, rumble of feet.

Then, one day in midsummer, at the same university, I could scarcely believe what I heard and saw. Hundreds of young soldiers were marching over that beautiful campus, around its shaded walks, up and down the streets of that great city. Instead of the dull thud of marching feet, the happy, lusty singing of young soldiers rang through the air. What a contrast in the two experiences!

Some great educator realized that the soldier who goes to battle with a song on his lips and a prayer in his heart is the kind of soldier that wins a decisive battle. The color of the second picture with singing soldiers supplied that quick, vital, happy response which brings confidence to win. A singing Army is a winning Army.

Music educators—a golden opportunity beckons! Glorious possibilities lie dormant in our young people, ready to become alive if we but open the way. Some element of music is closely associated with almost every part of our lives. Young people are eager for music. Adults regret the fact that their music education was so meager. In many instances administrators are beginning to plan the high-school schedule of classes around the music program. This attitude on the part of administration is most encouraging to music education.

The history of education proves that in emergencies such as the one we are now experiencing, education reaches unexpected heights. Music is part of that education. Let's *Keep America Singing*. Let's do things with music that we have never done before.

—LILLIAN McCUNE

About Face!

CONTINUED FROM PAGE TWENTY-SEVEN

plays poorly, is it ever *our* fault? A bad performance is usually attributed to poor instruments, to lack of rehearsal time—due either to a heavy educational program or careless planning on the part of the principal—or the excuse may be given that "the children failed to rise to the occasion."

Some people may think that the size of my choir, which, as I have said, ranges from fifteen to thirty-five voices, is quite satisfactory, under the circumstances.

But consider that that number is about eight-tenths of one per cent of my regiment! How many taxpayers would raise their eyebrows if only twenty-five people out of every 3,000 could read the English language? It is fairly certain that the music department will never produce the same number of readers as the English department, but since we are presenting music to the masses, it does seem that our percentage is exceedingly low. Therefore, let us raise our heads above rationalization, at last, and try to become more practical. We *must* face the fact that fundamentals are indispensable to active participation!

Let us realize our problems. The goals toward which we have been striving, and which we have considered to be stepping stones on the way to some kind of maturity, are still, to a large extent, wishful visions. We must about face, and then march forward slowly and with care, in order to lay more firmly the foundation upon which our entire music program must rest.

In attempting to remedy the lack of fundamentals, I hope that no one will assume that we must disregard our experimentations of the present and discard our visions of the future. My only purpose in asking for a return to basic principles is to give the child sufficient foundation and background to make experimentation more fruitful, and to draw our dreams of the future into a sphere of realism.

Activities Calendar

CONTINUED FROM PAGE FIFTY-SEVEN

(5) John E. Howard, secretary-treasurer, Box 86, University Station, Grand Forks, N. D.

Region Three, N.S.B.O.V.A.: (1-2) Fall of 1943, probably in Elkhart, Ind.; date to be announced. (5) Capt. King Stacy, chairman; David Hughes, acting chairman, Elkhart High School, Elkhart, Ind.

Region Four, N.S.B.O.V.A.: (1-2) Present officers will continue to act for the duration. No regional meetings or activities are planned, but the Board of Control and all officers and committees of the cooperating state organizations and institutions will participate in the Music Education in Wartime activities of M.E.N.C., and will also endeavor to develop local programs of various types which may, to some extent at least, replace the benefits formerly derived from inter-school and inter-state festivals. (5) Arthur H. Brandenburg, chairman, 1128 Coolidge Road, Elizabeth, N. J.

Region Seven, N.S.B.O.V.A.: (1-2) Band clinic at Louisiana State University, Baton Rouge, in January (tentative). (4) Plans are under way for an orchestra clinic (possibly in Memphis), and vocal clinic. (5) Roy M. Martin, chairman, Box 125, Greenwood, Miss.

Region Eight, N.S.B.O.V.A.: (1-2) No meetings scheduled because of war conditions. Present officers will serve for the duration. Activities are confined to participation in the local community-school war effort program, in which the National School Band, Orchestra, and Vocal Associations are a major participant. (5) Walter B. Graham, chairman, 114 East Race St., Gaffney, S. C.

Region Nine, N.S.B.O.V.A.: (1-2) Board meeting will probably be held later in the fall depending on decision regarding meeting of National Board of Control. (5) T. Frank Coulter, chairman, Tenth and Duquesne, Joplin, Mo.

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In the Americas

CONTINUED FROM PAGE TWENTY-THREE

to attend the biennial meeting of the Music Educators National Conference at Milwaukee, Wisconsin. Plans are now under way to invite another group of Latin-American music educators to the 1944 meeting of the M.E.N.C.

Beginning with the 1942-43 school year and through the coöperation of the Coördinator of Inter-American Affairs and the Institute of International Education, a group of persons interested in music education were invited to the United States for the purpose of making a serious study of the place of music in the school curriculum. The plan included actual enrollment of the visitors in music education courses at leading colleges and universities throughout the country, as well as attendance by these students at the 1943 M.E.N.C. Wartime Institutes on Music Education.

The visiting students in music education include Maria Concepcion Ballesteros from Mexico City, who is studying at the University of Indiana in Bloomington; Margarita Menendez of Havana, enrolled at New York University; Roque Cordero from Panama, who is in the Music Education Department at the University of Minnesota; Rene Amengual from Santiago, Chile, now a student at Teachers College, Columbia University; Miguel Uribe of Bogota, Colombia, who is at the School of Music, Northwestern University; his wife Cecilia de Uribe, also at Northwestern University; and Virginia Zuniga of Costa Rica, who has just completed a two-year stay at the University of Kentucky. It is a matter of record that in all cases these exchange experiences have brought benefits which have been shared by faculties and students of the various participating institutions. All of the visiting students will engage in music education upon their return to their respective countries.

This, then, is a brief survey of Music Education in the Americas. There is every evidence that education will have an increasingly important part in inter-American relations, and in this connection we should bear in mind that music education activities are being motivated as a part of the general education program—and not as a separate project. As a matter of fact, it is thus that music education deserves and receives such widespread support.

The music education field as a whole in the United States—both professional and commercial—can profit from this program and participate in it. Plans are being carefully charted so that music education in the United States can make its special contribution to the teaching of music in the schools of the other American Republics, and at the same time so that music education in the United States can profit from contacts with music educators and through activities in the other American Republics.

It is natural that the professional organization, the Music Educators National Conference, should take leadership in this enterprise, and it is anticipated that, with continued exchange and expansion, the influence and usefulness of the organization will be enhanced. Indeed, it is not too much to anticipate that before long we shall have an international organization representing music education.

Music Appreciation

MISS PHILLIPS stood at the front of the room and waited for the class to come to order. Everyone usually did that much right—except the boy at the end of the first row who always studied his Latin.

It was later, as a rule, that things happened. It wasn't always the students' fault, but things never seemed to go smoothly in the fourth-period class.

So Miss Phillips was a little tense as she said, "Today we're going to hear the second movement of Beethoven's Seventh Symphony. I've written the melody on the board. . . ."

She saw that the piano was in the way, as usual. She sometimes wondered how it always managed to be in the worst possible position.

"Boys," she said, "will you help me with this piano?"

Three fellows from the first row leaped up and shoved it aside at a terrific speed. She wished that she could see some other manifestations of their energy once in a while. There was a splitting noise at the floor. As they moved the piano away from the place, she saw the mark that had been made by one of the casters.

Each of the boys examined the spot carefully. One even felt the scar with his finger. "Cheap floor," he remarked.

Then they grabbed the piano again and with a mighty heave bounced it against the wall.

Quietly Miss Phillips went to the board to replace the notes that one of the boys had carried away on his sweater.

"The dominant theme goes like this," She picked it out on the piano. "Now we'll try it with 'da da.'"

She began boldly, but after the second measure she realized that she was the only one making any noise, although some people moved their lips when she looked at them.

She stopped. "We'll start over again. Is it better if I play it down here?"

Someone at the back of the room started with her on the next trip but gave up after the second measure.

She pointed out the similarities in different measures. "Well, now we'll hear the record. Notice how many times he takes the theme through."

The record started at a rather low volume, but it didn't matter very much. There was something else to catch the listeners' interest. A custodian in the yard was making his own music by dumping a week's accumulation of cans and bottles from one iron container to another.

She reflected on the labor shortage. Would it be unpatriotic to rid the world of a janitor?

She held her breath and tried again. Miraculously, she finished the record side without mishap this time and even found someone who had noticed a subordinate theme.

Fortunately, it was one that had not been rubbed out by the sweater. She started to play it and point out the notes on the board. But she had gone only half-way through when a girl dropped a notebook. Some teachers would be lucky enough to have people drop good notebooks, but this was the kind that had had pages ripped out and stuffed back



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with no anchorage. Gathering up the scattered contents provided considerable diversion.

By the time she could start the phonograph again, Miss Phillips' knees were shaking. She sat down and thought about the test that she would have to give in this class pretty soon.

She frowned at some giggling girls and

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then realized that they were laughing because the record was over and she hadn't noticed.

As she stopped the machine, a girl came in with an office summons for someone Miss Phillips had never heard of. It took several minutes to discover that the students in the class were equally unacquainted with the person.

She bent over the phonograph again. Miss Braley, from the secretary's office, came into the room. "Miss Phillips, there's a call for you from downtown."

"All right. Will you play the *London Suite* for them? The album's in that cupboard."

Someone in the downtown office was telephoning to find out about some reports she had handed in. She wondered, during the conversation, how the class was coming. Maybe Miss Braley would have some luck.

But as she entered the classroom, four students, clicking switches and turning dials on the machine, said, "Miss Phillips, it won't work!"

The wall plug had come out.

She thanked Miss Braley and started the second record side. "Notice what happens in this part," she said. She thought that was an easy assignment, but she hadn't counted on the passage of a low-flying airplane that shook the whole building with the roar of its motors.

She was setting the needle again, when a medium-sized, medium-weight, completely nondescript-looking boy came in. He wanted a recommendation for something; she wondered how she could write a recommendation for someone she didn't even remember. He said he would wait for a few minutes, if necessary.

The tramping of Service Board members going to their posts somewhat obscured the first part of the record. The record wasn't over by the time the passing bell rang, but she took it off, anyway. The nondescript fellow began to talk about the recommendation again while the class filed out.

A boy stuck his head through the doorway. "Is this a music-appreciation class?" he asked.

She stared at him for a long time without speaking. Finally she said, "Sometimes I wonder." —ROBERT DOWNER

Have Your Own Clinic

IS YOUR REGIONAL MUSIC FESTIVAL out for the duration? Then have a local one. Transporting of large groups of youngsters from one school to a nearby large city for a music festival or clinic is almost out of the question now, but musical programs are more desirable than ever. If your glee clubs can no longer go to a larger city to attend a sectional or regional music festival or clinic, why not have one in your own school? The expenses won't be any more and the experience will be well worth while.

John Held, supervisor of music in the Salida (Colo.) public schools has worked out and is using for the second consecutive year a plan whereby pupils get the value of a clinic and in addition can give the community an opportunity to hear something unusually fine in the way of a program.

For a goodly number of years it was the custom of the Salida schools to take

from eighty to a hundred youngsters to Pueblo, Colo., a distance of a hundred miles, to a music clinic or festival each year. The expense was borne by the glee club itself from the proceeds of musical shows presented during the year. Last year when it seemed impossible to get transportation for the group, Mr. Held started a clinic here. He arranged to have Noble Cain come to Salida for a two-day session with the glee club members. All glee club pupils were dismissed from their regular classes and met with Mr. Cain for intensive work in the high school gymnasium, which had been fixed with bleachers to accommodate them. At the close of the two-day clinic Mr. Cain presented the entire group in a one-hour program given free to a packed house.

This year George Howerton, of Northwestern University, is coming for our second annual clinic. Once again the glee clubs are paying all expenses from proceeds of shows they have given.

Pupils are finding that they learn more in an intensive two-day clinic than they would by appearing before a critic judge at a larger contest, even though the critic judge later has them appear as a part of a massed chorus as a finale. In the second place, the music director is relieved of the responsibility of worrying about the safe conduct of pupils to and from another city. And, thirdly, the free concert for the public under the direction of the visiting conductor serves as a strong bond between the glee club and the musicians in the community—L. A. BARRETT

Dept. of Pedagogy

WE HAVE BEEN SAVING this for a long time. The other day, as a result of some fall file cleaning, it bobbed up again, and because it still made us laugh, we decided not to hold out on it any longer. Members of the N.Y.S.S.M.A. may recognize it as something lifted from their *School Music News*, but that is no reason for depriving the rest of the educational intellect of such an outstanding example of stenographic ability as that evidenced in the following report of a judge's comments as received by a soloist in one of the N.Y.S.S.M.A. competition-festivals.

"In approaching high tones at all jump at times as you at in the first two measures of your selection. Pay more attention to proper breathing at will eventually differ for your a better and more accurate sense of phrasing. When playing a forte do not play it the tone.

"The tones of your lower register are fairly well compared. But more on the development of your higher tones at least the proper approach of your higher tones.

"By more exact in your syncopation rhythm, at pages such as The accompanist gave you excellent support in regards to the accuracy and balance for your accompaniment.

"May I suggest for better development of tones in the upper register at least as far as approach is that you always be sure to start the tone with the lips. There are many cases when the lips will in order rather tone in used especially in a slargo movement or pass legato a Your have excellent possibilities if only you will think of your phrasing dio expression and breathing."

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